STUDIES IN PHRASING AND FORM

STEWART MACPHERSON

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STUDIES IN PHRASING AND FORM.

BY

STEWART MACPHERSON

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Author of "Practical Harmony," "Form in Music," etc.)

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TABLE OF CONTENTS.

PAGE

INTRODUCTORY REMARKS—ON THE VALUE OF INTELLIGENT ANALYSIS 1

PART I.

THE "PHRASING" OF MUSIC.

CHAP. I.—MEANINGLESS PHRASING-MARKS—THE CORRECT USES OF NOTATIONAL SIGNS—THE SLUR 4

CHAP. II.—THE SLUR (continued)—INDICATIONS OF STACCATO AND OF SPECIAL ACCENT 19

EXAMPLES TO BE PHRASED 33

PART II.

QUESTIONS AND EXERCISES IN MUSICAL FORM.

FIRST GROUP.—ACCENT, TIME AND RHYTHM 76

SECOND GROUP.—PHRASES AND SENTENCES—RHYTHMIC EXTENSION AND CONTRACTION 87

THIRD GROUP.—THE SIMPLE BINARY AND TERNARY FORMS 102

FOURTH GROUP.—THE MINUET AND TRIO (OR EPISODICAL) FORM—THE OLDER RONDO 104

FIFTH GROUP.—SONATA-FORM 106

SIXTH GROUP.—DEPARTURES FROM THE NORMAL TYPE OF SONATA-FORM—VARIATIONS—THE SONATA AS A WHOLE 109

SEVENTH GROUP.—FUGUE AND CANON 111

EIGHTH GROUP.—THE SYMPHONY—THE OVERTURE—THE CONCERTO—CONCERTED CHAMBER-MUSIC 120

NINTH GROUP.—DANCE-FORMS: THE SUITE, PARTITA, ETC.—INDEFINITE FORMS 121

TENTH GROUP.—HISTORICAL DEVELOPMENT OF SONATA-FORM—MODERN TENDENCIES 124

APPENDIX.—DETAILED ANALYSIS OF A FUGUE OF BACH AND OF A SONATA OF BEETHOVEN 125

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PREFACE.

With reference to the remarks upon Phrasing, constituting Part I of this Book, the Author desires to say that they are based upon the principles adopted by him in the phrasing of his Analytical Edition of Beethoven's Sonatas. The importance of the "phrase-mark," or slur, terminating at the end of a musical figure or sentence, and not necessarily at the end of a *bar*, seems to him a matter it is impossible to overrate in the setting-forth of the clear meaning of the music.

Although the Author cannot agree entirely with Riemann and Prout in their ideas as to the "motive," those writers at least taught the principle of the weaker part of a bar usually leading to the stronger, or of a weaker bar similarly leading to a stronger bar—a point vital to the correct realization of most musical passages. The first person, however, systematically to set forth the true idea of *progression* towards some culminating point as the underlying basis of all rhythmic performance is undoubtedly Mr. Tobias Matthay, and all musicians owe him a great debt of gratitude for his forceful statement of this idea in his books on Pianoforte-playing. The Author cannot omit to record also the valuable work upon the subject of Phrasing done by Dr. E. Prout and by Mr. J. B. McEwen. To the latter writer is due, so far as the Author of the present volume is aware, the credit of having been the first to enunciate, in so many words, the true musical conception of the bar, or measure, in music, as distinct from the usual text-book definition.

London, 1912.

STUDIES IN PHRASING AND FORM.

INTRODUCTORY REMARKS.

ON THE VALUE OF INTELLIGENT ANALYSIS.

In undertaking the analysis of a work of musical art, it is possible to approach the task in one of two ways, (i) in the spirit of one who merely seeks to measure the superficial area of that work—so to speak—and to "label" its various sections according to a prescribed method; or (ii) in the spirit of one who, realizing the value to the student (or even the mere listener) of an appreciation of *shape*, yet desires to penetrate more deeply into the mind of the composer, and to follow his thoughts and intentions to the full. Unfortunately, the number of even professed music-students who are content with belonging to the first of these classes is lamentably large, and it is owing to the unmusical and inartistic attitude of such that the idea of Musical Analysis stands in the minds of many *quasi*-artistic people as the equivalent of a pedantic dissection of the music, by which all its aroma, all its vital essence, is in danger of being lost. The position of these high-souled persons is represented by the following remarks, culled from a review upon a comparatively recent work on Musical Form: "From the point of view of the student, and in the light of modern development, it is questionable if the critical examination of the anatomy of a classical work is of any value whatever. . . . . The individual who achieves enjoyment by listening to a fine fugue, for example, finding his melody in a subject that must necessarily be artificial, all the harmony he wants in the mechanical passage of the various parts, and his structure so determined that he need not give the question a moment's thought, cannot be expected to realize the ideals of that other individual, who looks for a more natural expression in the art that gives him pleasure, who derives his satisfaction from the sensuous charms of rich, full harmonies, and the melody that arises out of them; *with the structure on no preconceived*

Unmusical analysts.

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plan, but evolved from a poetic basis, and subject to all manner of surprising and delightful changes."

And, if the attempt to get beneath the surface of the music we come into contact with, which we call Musical Analysis, were really and of necessity to imply that our finer musical feelings would by its means become so atrophied that we should inevitably end by "finding all our melody in that which must be artificial, and our harmony in the mechanical passage of the various parts," then, surely, such analysis would indeed be not only useless, but pernicious. But when we begin to realize that, undertaken in the right spirit, it merely indicates that we bring our intelligence to bear upon the study of our music, and seek to follow out in a reasonable way the development and interplay of the composer's thoughts, such shallow and meaningless statements as those quoted above carry with them their own condemnation. For we may be sure that the "sensuous charms of rich, full harmonies" which the writer of the passage seems to regard as the *summum bonum* of all musical experiences, will not be appreciated less fully by him who brings the hearing ear and the understanding mind to bear upon those features of the music which—simply because they require the alert use of our faculties—so often are passed over by the average listener unrecognized and even unheard.

True and intelligent analysis.

But, important as a critical knowledge of his music is to the listener, to the executant it becomes vital. Half the unmeaning performances we hear in drawing-rooms and in concert-rooms result from the non-appreciation of Form or Shape in the music. Such matters as the proper balancing and blending of rhythmical figures into sections, phrases and sentences—each with its point of climax or of culmination—and the wider conception of the contrast of Subjects or other larger "Paragraphs" of the composition, are too often matters concerning which the player "trusts to luck," with the result that, even if saved from utter failure by some degree of natural musical feeling, his performance falls hopelessly short of what it should be, *simply from lack of an intelligent grasp of the Form of his music.*

Unmeaning performances.

Perception of Shape or Form.

Recognizing how grossly the idea of Form in music is misconceived and misrepresented even by those musicians who really should know better, the author of the present volume ventures to put forward a definition of the expression which he trusts is wide enough in its application to justify what has been said above, and to prove the importance of its study to him who wishes really to *know* the music with which he is brought into touch.

Misconception of the word "Form."

A true definition.

FORM SIGNIFIES THE PRESENTATION OF MUSICAL IDEAS IN SUCH A WAY THAT, WHEN THEY ARE PLACED IN CONNEXION WITH, OR RELATION TO, ONE ANOTHER, THEY MAY PRODUCE AN INTELLIGIBLE AND CONSISTENT RESULT.

Viewed in this light, the matter should surely be comprehensive enough—and important enough—for the student to regard an intelligent and sympathetic analysis as an absolutely essential part of his study, and, moreover, for such intelligent analysis to be spared the cheap gibe of "pedantic dissection" from those who—when all is said and done—really know very little about the question.

Part I.

THE "PHRASING" OF MUSIC.

CHAPTER I.

MEANINGLESS PHRASING MARKS—THE CORRECT USES OF NOTATIONAL SIGNS—THE SLUR.

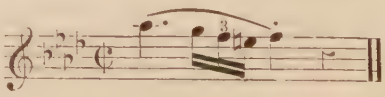
The indication of the intentions of the composer as to the manner in which his music is to be performed is a matter which is only at the present time beginning to emerge from a state of chaotic uncertainty, and to assume any kind of definiteness, or indeed of method.

Too often—and here the classical masters were great offenders—the various slurs, etc., which one finds scattered over the printed page, serve the one and only purpose of *decoration*; so far as supplying directions to the player is concerned, they are not only useless, but—if taken *au pied de la lettre* and acted upon in good faith—are usually productive of a totally erroneous, and frequently ludicrous, effect.

Unmeaning and carelessly inserted Phrasing marks.

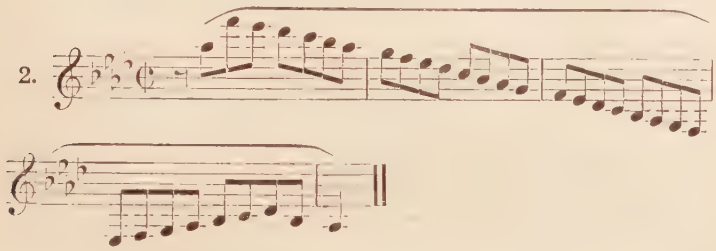
An example or two will make this clear: if we take the following extracts from Beethoven's Sonata in F minor (Op. 2, No. 1), as printed in the original edition of Breitkopf and Haertel and reproduced with an almost touching fidelity by more recent editors, we shall see at once the vague, and even contradictory significance of the slur, as there used. To be of any service as a "phrasing" mark, or even as a mere indication of a "legato" rendering, such slur must *end somewhere*, and clearly this point should be the actual rhythmic termination of the passage, be it long or short, a tiny figure such as:—

1.



or one much more extended, such as :—

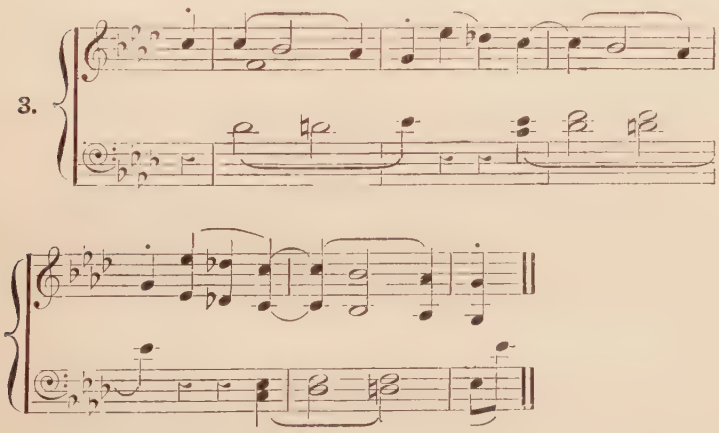
2.



But it is just in this matter of the ending of the slur, or phrasing-mark, that so much uncertainty and confusion exists. In the same sonata Beethoven has written the following bars, with the phrasing as here shewn :—

The termination of the slur.

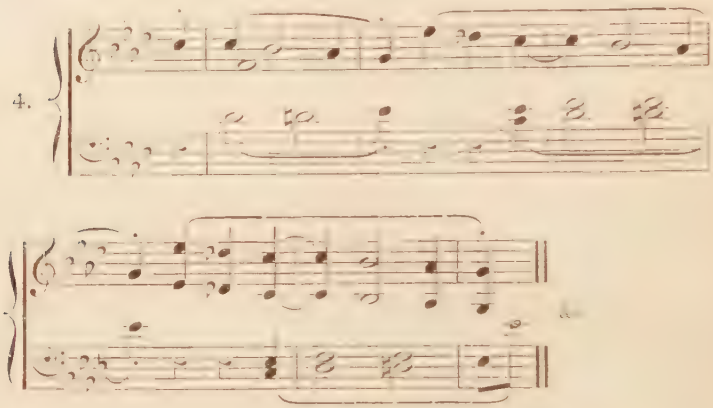
3.



If the student will try to play the above extract on the pianoforte, with a faithful adherence to the slurs as they stand, he will find that the result will be a travesty of the meaning of the passage. It will not need more than a moment's thought for the obvious inconsistency of the phrasing to be seen; in the first whole bar the R.H. figure is indicated as if it terminated at the A flat on the last crotchet of that bar, while in the L.H. the accompanying harmony is, on the contrary, carried on to the first beat of the next bar. A similar condition of things obtains in bar 3, while in bar 5 the L.H. part—which is identical with that in bar 3, only an octave lower—is for no apparent reason phrased as if it ended on the chord with the D natural bass, instead of being carried on into the following

bar, and so concluding on the D flat. Clearly, the only correct view of the phrasing of the extract is as follows :—

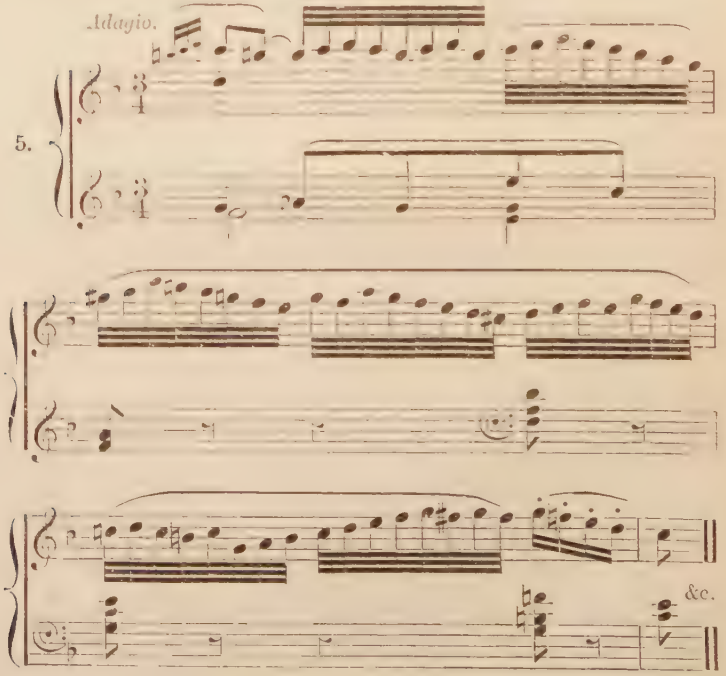
4.



In the slow-movement of the same sonata, many instances of meaningless phrasing are to be found, of which the following is a specimen :—

Adagio.

5.

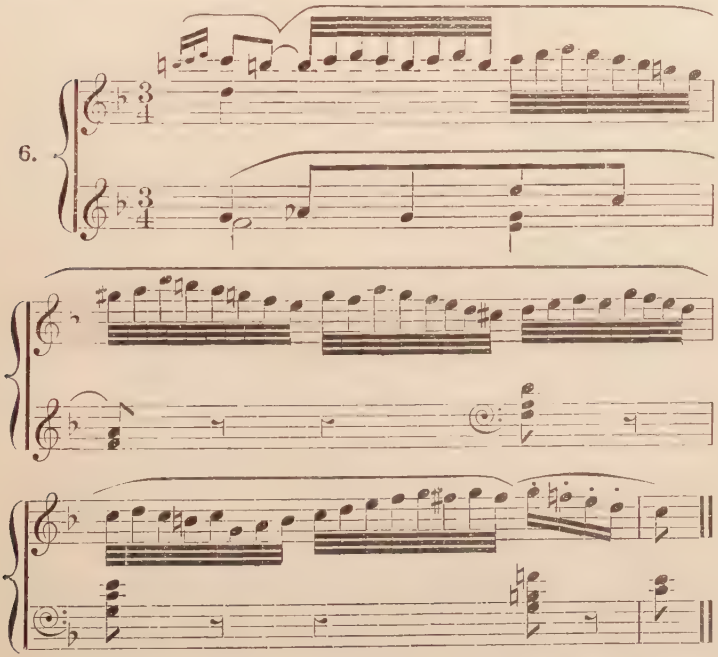


Here, again, any attempt to regard the slurs as a guide to the proper performance of the passage would at once be doomed to failure. On any consistent basis, it is difficult to see why Beethoven grouped the demisemiquavers of the first bar into two groups of eight, while in bar 2 the whole twenty-four are connected together, to be succeeded in bar 3 by sixteen corresponding to the first two beats of the bar! We have here a striking illustration of the entire absence of method which has been such a remarkable feature of musical notation in the past, and still is in too many cases even at the present day.

Strict observance of certain slurs impossible.

Let the student compare the above example with the following, which shews forth the true musical shape of the passage, remembering in so doing that it is necessary to adhere strictly in both cases to the printed indications:—

6.



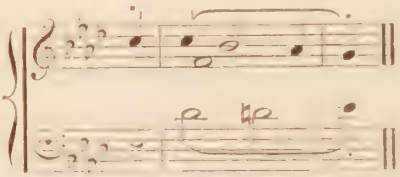
It is important to bear in mind that, rhythmically, a phrase or figure is rarely co-terminous with the *bar*, but that in the majority of cases such phrase or figure finds its point of culmination *on an accented pulse*. As a consequence of this, the "phrasing-marks," to be representative of the actual manner of performance, should in such instances

The culmination of a phrase or a figure.

be so indicated as to lead up to *and* coincide with that accented pulse, thus:—

The accented pulse.

7.



Here, clearly, any attempt to make the rhythmic division correspond to the *time*-division (as indicated by the bar-line) would be to court disaster*; and yet it is that seeming obligation to "phrase across the bar-line," evinced by many composers and editors, which has caused so much confusion, and has rendered so large a proportion of so-called "phrasing" utterly valueless, save for the purpose of clothing an otherwise naked page with examples of freehand drawing!

Time-divisions *versus* rhythmic divisions.

It is clear that, as was pointed out in our Introductory Remarks, the proper realization of the shape and character of even the smallest rhythmical figures, and of the means by which they may be built up intelligibly in performance into complete phrases and sentences, is of vital importance to the executant who wishes to be convincing in his rendering of any composition with which he may be dealing. It must be confessed, though, that such matters are too frequently left to be considered—if they are considered at all—in "the light of nature," with the result that much of the phrasing one hears from players of even brilliant powers of execution falls very far short of representing the true meaning of the music.

Realization of rhythmical figures.

Surely if, in the less subtle region of speech, details of punctuation, inflection, stress or emphasis, and rhythmical clearness are needful points to be observed and studied by him who would recite or read aloud intelligently, how much more necessary is it that such matters should receive close attention when transferred to the less articulate, but more intimate sphere of music, where the definite meaning attached to the words of a language finds no place as a means of imparting a certain degree of intelligibility.

Close study of Phrasing absolutely essential.

Lest it should be thought, from the foregoing remarks, that the present writer is guilty of implying that successful phrasing in performance is purely a question of a mathe-

* See Beethoven's slurs on page 5.

matical subdivision of the music into its component parts, let it be said here and now that, in the first and foremost place, such phrasing must be the result of *musical perception*, a recognition by the ear and musical sense that the music has not only varying degrees of stress and intensity, but also definite "breathing-places"—some large, some infinitesimally small—which *must* be realized and made clear, except at the risk of a total perversion of the composer's intentions.*

Musical perception and feeling.

Music may be said to consist of three chief ingredients, viz: Melody, Harmony, and Rhythm.† It is the last of these with which we are now more especially concerned; but, as we shall see presently, melodic outline and harmonic character are important factors in the determining of rhythmic periods, and a close observation of these features of the music is absolutely necessary to him who would phrase his music successfully, and so convey its correct meaning to the listener.

Melody, Harmony and Rhythm interdependent.

The author of the article "Phrasing," in Grove's "Dictionary of Music and Musicians," says that "musical phrasing depends on the relative strength of the sounds, and upon their connexion with or separation from each other." While in the main this statement may be regarded as true, it is necessary that it should be qualified by the further statement that phrasing depends also on contrasts and differences in the *tone-quality* of the sounds, such as are produced, for example, by the many varieties of Touch now possible in pianoforte-playing. Moreover, good phrasing must include those delicate and impalpable variations from the metronomic "tempo" which, too subtle to be expressed in notation, yet by their presence differentiate the playing of the artist from that of the machine. Amongst these may be included, not only what is usually known as "Tempo rubato," where often some considerable departure from strictness of time is permitted and even demanded, but such *minutiæ* as the slight dwelling upon and lingering over some special note, or group of notes, for the sake of emphasizing its expressive

What is "Phrasing"?

"Tempo rubato."

---

* A somewhat considerable experience in the efforts of students and examinees to "phrase" musical passages which had been previously stripped of their phrasing-marks, has convinced the author, beyond a shadow of a doubt, that in countless instances the notes on the printed page convey little or no meaning to their ear—otherwise the quite appalling slurrings and groupings could not have been put forward in cold blood! If for nothing else, do we not see in such occurrences a reason for more systematic *Ear-training* in childhood—that subject which both students and teachers have often so grievously and habitually neglected?

† See the Author's "Form in Music," page 3.

character, or of making prominent the beauty of the harmony underlying and supporting it.

Signs of phrasing.

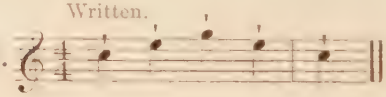
In the phrasing of a musical work the principal signs necessary for an adequate indication of those details which can be indicated on paper are as follows:—

(*a*) The "SLUR" (implying that the notes within it should be thought of as belonging to the same rhythmical group, and often marked in performance by a slight curtailment of the last note, especially in small groups).

(*b*) The "STACCATO"—[illegible] represented by a dash ' implying that the notes affected by it are to be as short as possible, *e.g.*—

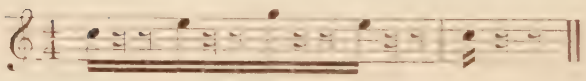
Written.

8.



Sounding approximately.

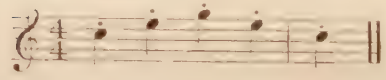
9.



and (ii) by a dot · indicating a somewhat less detached and crisp manner of performance, thus—

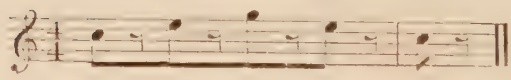
Written.

10.



Sounding approximately.

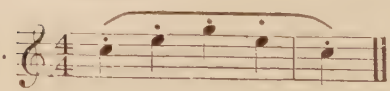
11.



(*c*) The "MEZZO-STACCATO" (or so-called "*Portamento*") —represented by either or Here the notes are held for almost their full value, but at the same time slightly detached from one another. A certain degree of *weight* is usually associated with the performance of "mezzo-staccato" passages—

Written.

12.



Sounding approximately.

13.

(*d*) The "ACCENT" (or mark of emphasis), variously expressed by the following signs :—
<, ∧, *sf*, *sfz*, *fz*, *rf*, and intended to refer to the emphasizing of a single note or chord.

(*e*) The "WEIGHT-MARK," indicated by the following sign : —, over or under a note.*

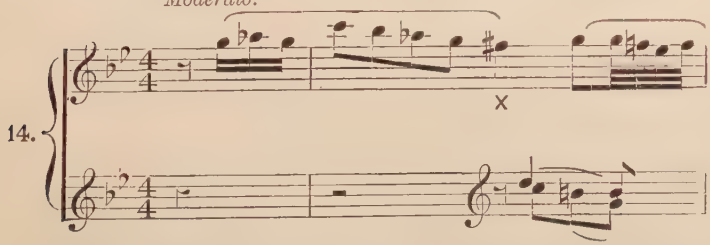
THE SLUR.

This is in some senses the most important of all the signs used by composers as directions as to the manner in which their works should be performed, and yet, as we have already pointed out, no other sign has ever been used in such a haphazard or unsystematic way as has the familiar curved line known as the slur. For its proper use as an indication of the rhythmic grouping of the notes, the first essential is that he who would so use it must clearly realize the form or shape of the complete *sentence* or "paragraph" which is to be "phrased." For no so-called "phrasing" can be tolerated which contravenes or ignores the rhythmical division of the music into its proper periods†—those periods which are determined by the occurrence of cadences. These periods must be found first, and carefully borne in mind, otherwise a travesty like the following may quite conceivably be the result :—

Haphazard use of slurs.

Phrasing must not contravene rhythmical periods.

Moderato. HAYDN.—G minor Sonata.

14. 

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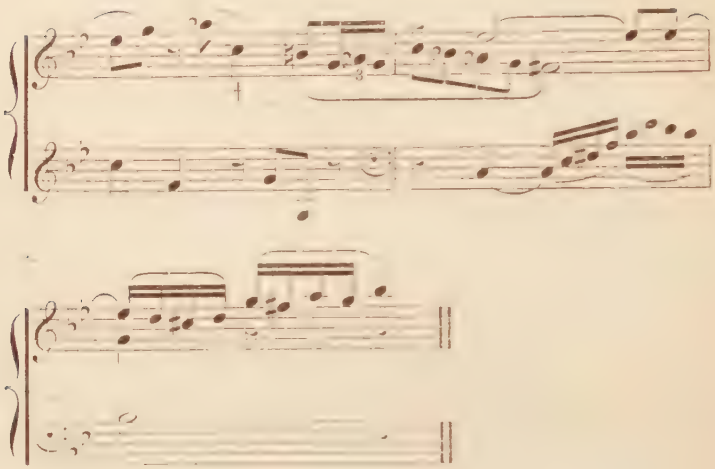
* When placed over or under several notes in succession, the effect of this sign is frequently analogous to that of the "Mezzo-Staccato" described above.

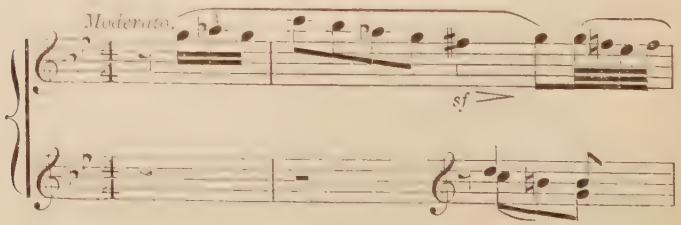
† See the Author's "Form in Music," Chapter III, onwards.

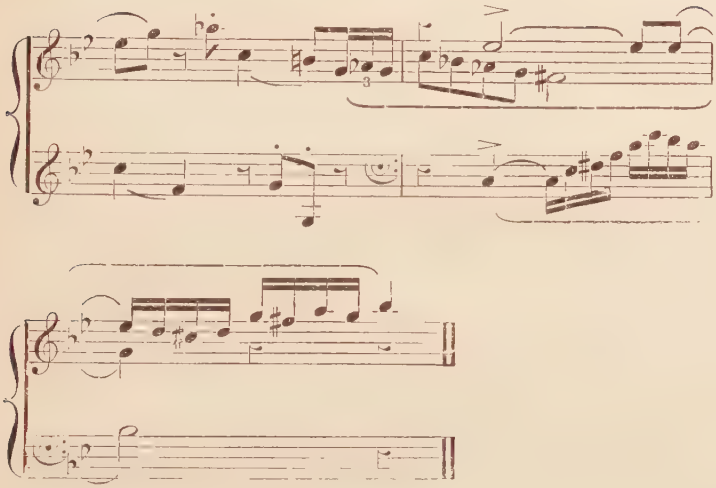


Here the real appreciation of the particular harmonic progression involved in the construction of the cadences is responsible for the meaningless phrasings represented by the slurs. The example moreover shews that it is impossible to ignore the mutual dependence of rhythm and harmony to which we referred on page 9. Therefore the question of the determining of the larger rhythmical periods is intimately bound up with the question of harmony, which thus often forms an important guide in the matter of phrasing. If, for instance, the student who was responsible for the above piece of "phrasing" had mentally realized the sound of the familiar $\frac{6}{4}\ \frac{5}{3}$ implied in bar 2 at †, such a solecism as that committed in the severing the first of these chords from the second, and joining the latter on to the next part of the phrase, would have been impossible. Similarly, in bar 1, at x, the separation of the discord of the Dominant 7th from its resolution would hardly have found a place in this particular student's scheme of slurs! It will readily be seen that, when the passage is played, it *must* be phrased in some such way as shewn below:—

Harmony must be a guide to rhythmical division.

15.



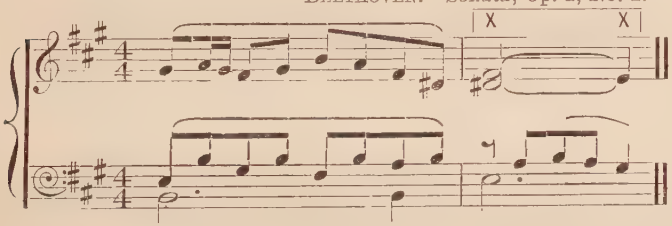


In connexion with the bearing of harmony upon the rhythmical divisions of a passage, it will be of service to remember that discords, especially when occurring on accented or other important parts of the bar, should mostly be grouped along with their resolution, *e.g.*:—

Accented discords.

BEETHOVEN.—Sonata, Op. 2, No. 2.

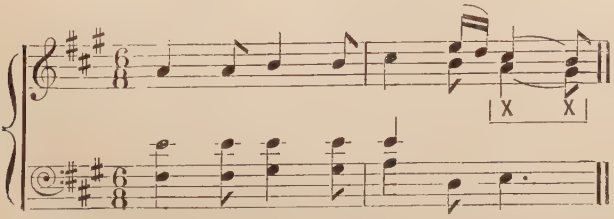
16.



where the suspension of the Dominant chord over the Tonic bass is slurred to the resolution upon the Tonic chord; or as in the following example:—

MOZART.—Sonata in A.

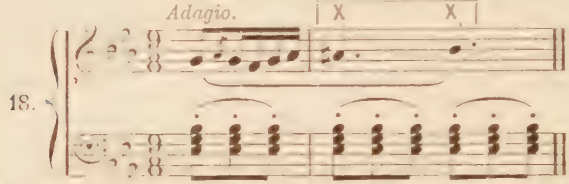
17.



where the $\frac{6}{4}$ chord on the D bass is grouped along with the $\frac{5}{3}$ chord to which it proceeds; or, again, as in this extract from Beethoven:—

BEETHOVEN.—Sonata in B♭, Op. 22.

18. *Adagio.*



where the accented passing-note (or appoggiatura), A natural, is "slurred" on to the harmony-note, B flat, which follows it.

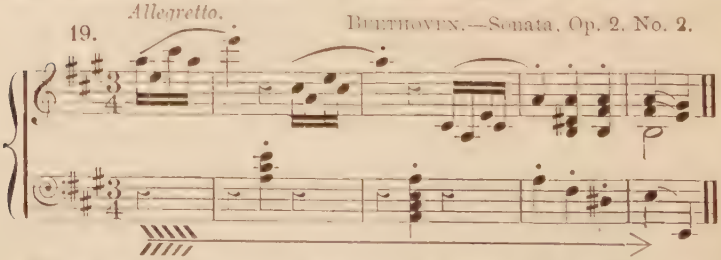
Leading-up to accented note or bar.

The next matter to which attention must be directed in order to arrive at any intelligent basis for our phrasing is the fact that everything in music must be considered in the light of *progression*, or movement towards some more or less clearly-defined destination. This is true whether we have in our thoughts the gradual but inevitable working-up of some extended passage towards a strong emotional climax, or of the no less essential "trend" of some figure of a few notes towards the point where it finds its own completion.

The importance of the cadence-bar.

In a musical period, such as is understood by a phrase or a sentence, the rhythmic climax* is to be found at the cadence which marks its termination, and all that precedes that cadence must be thought of as leading up to it:—

19. *Allegretto.* BEETHOVEN.—Sonata, Op. 2, No. 2.



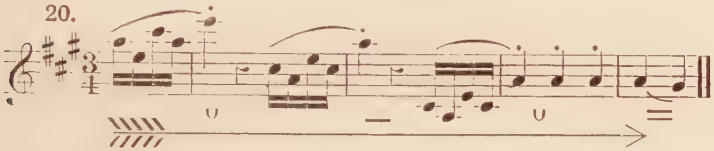
Varying weight of bars.

Moreover, in the great majority of cases, it is easily and readily felt that successive bars are of varying *weight*, and that it is impossible to accent any two adjacent bars equally strongly. This is, of course, most clearly observable in passages of rapid, or moderately rapid, *tempo*, where the bars follow one another closely. If the above extract from Beethoven's

* Not necessarily, be it noted, the most "intense" point of its *melody*.

Op. 2, No. 2, be played with an accent of equal strength upon the first pulse of every bar, a condition of utter impossibility will be set up, and the effect of the music ruined. If, however, the passage be thought of, and rendered, with somewhat of the following idea of accentuation, the intentions of the composer will be brought out in the correct manner:—*

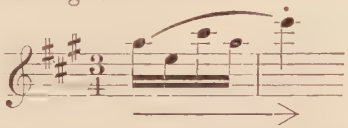
20.



This particular example shews still further the way in which, as was stated above, small groups of notes *lead up to* some point—usually an accented pulse—in which they find their completion. Here, in every instance, the group of four semiquavers occurring on the 3rd beat of the bar so leads up to the crotchet on the strong beat of the following bar. The figure therefore *includes* that accented note, and is consequently to be "phrased" along with it:—

Figure ending with accented note.

21.

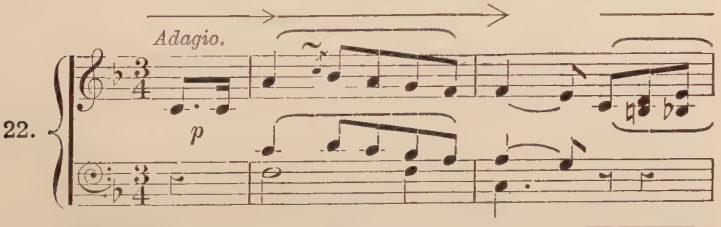


The realization of this by the player in actual performance is of the highest consequence in the direction of a rhythmic rendering of the music.

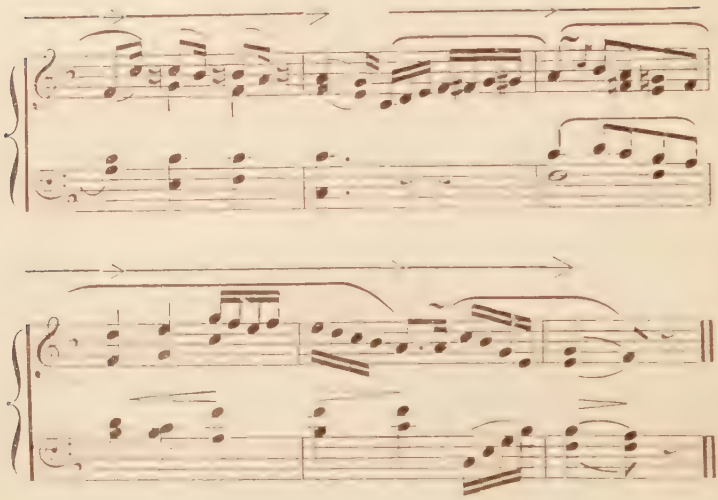
As an additional instance of the importance of this matter, it will be well to quote here the opening of the "Adagio" of Beethoven's first Pianoforte Sonata. The larger arrow-heads indicate the chief points of culmination, viz: the cadences, to which the various phrases or sections tend; the smaller arrow-heads mark-off the completion of subsidiary "figures" or other groups of notes which, to be conceived and executed aright, must clearly be thought of as *leading somewhere*:—

BEETHOVEN.—Sonata, Op. 2, No. 1.

22.



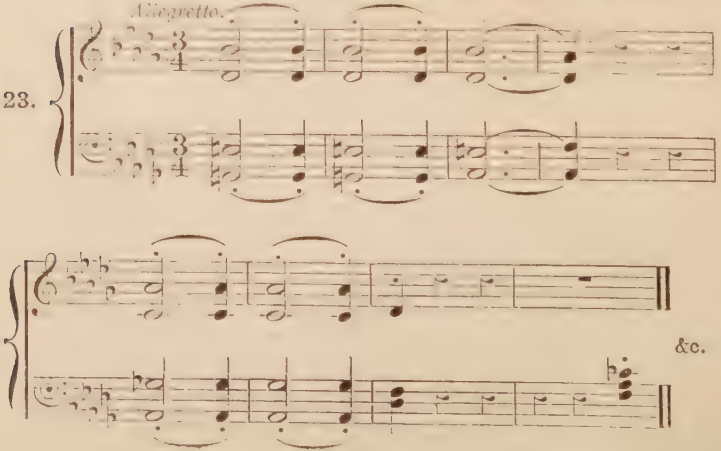
* The stronger bars are marked — and (for the rhythmic climax of the phrase), =; the weaker bars ∪.



Wrong time-signatures.

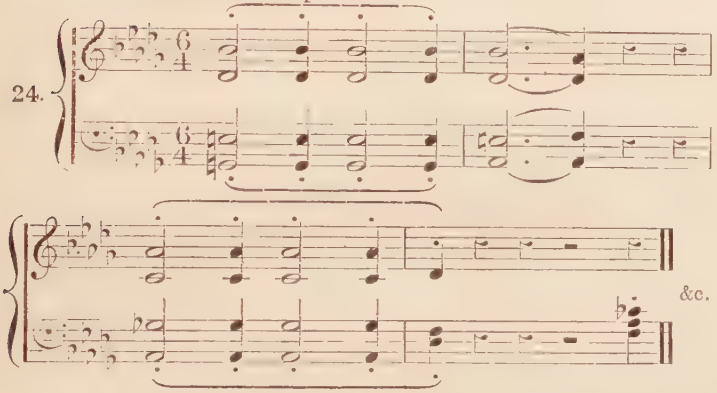
In connexion with our remark (on page 14) as to passages in rapid "tempo," it is extremely important to bear in mind that the indication $\frac{3}{4}$ at the commencement of most valses, and many scherzos (particularly those of Beethoven and Chopin), is entirely misleading, the effect being in reality *not* that of Simple Triple Time, but that of Compound Duple Time—two bars of the music, *as written*, together making one bar as it is intended to sound, *e.g.* :—

23. As written. BEETHOVEN.—Sonata, Op. 10, No. 2.



Actual effect in performance.

24.

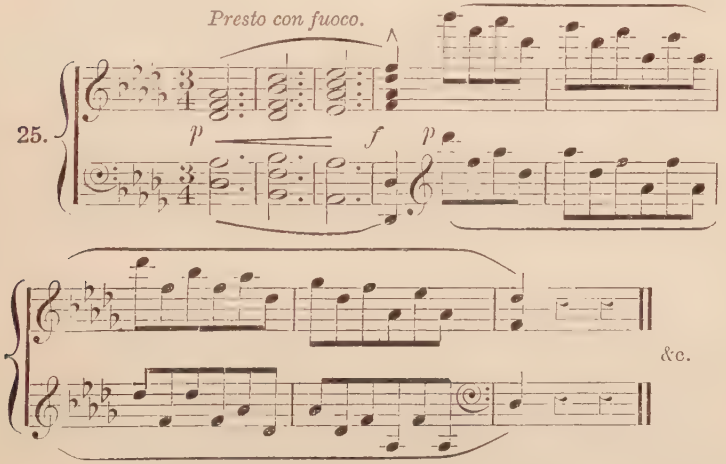


In the following extract from Chopin, the true rhythmic accentuation would seem to be arrived at better by regarding *four* bars, as actually written, as together forming *one* bar as the passage should be played :—

As written. .. CHOPIN.—Scherzo in C♯ minor, Op. 39.

Presto con fuoco.

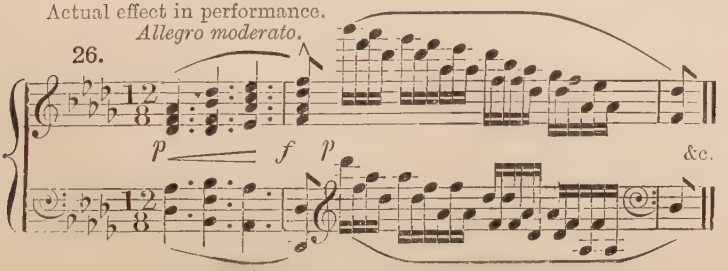
25.



Actual effect in performance.

Allegro moderato.

26.

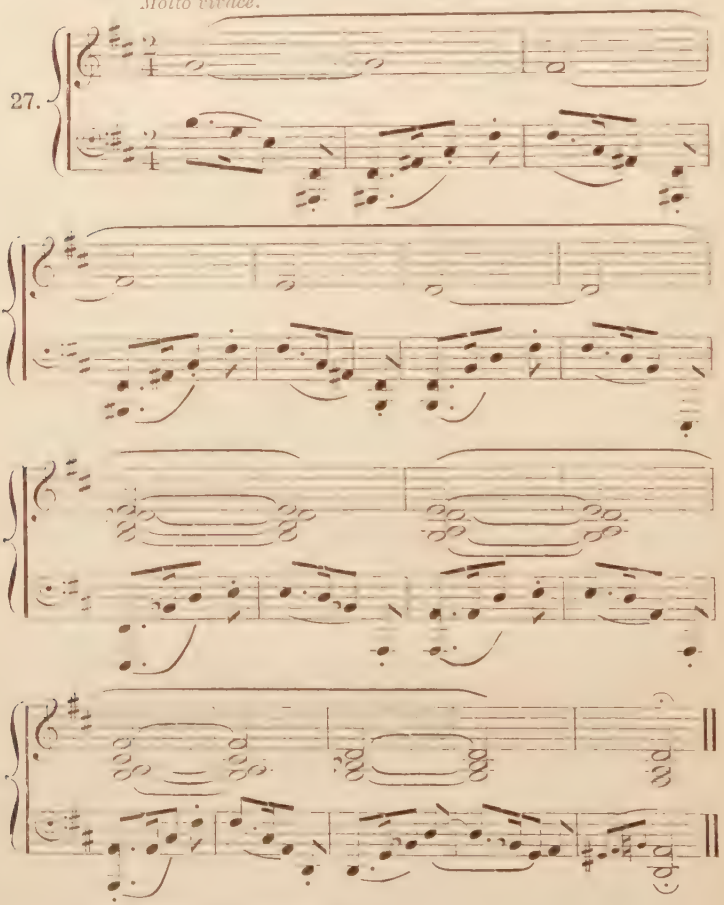


Another notable instance of four quick bars in reality sounding in correct performance like one long bar is to be found in the succeeding example:—

As written.
Molto vivace.

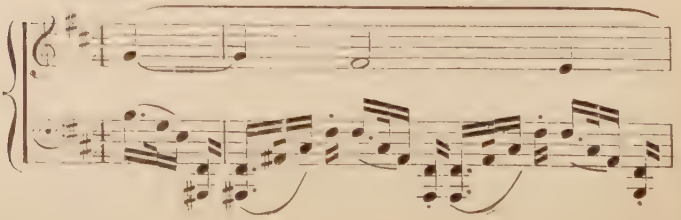
SCHUMANN—Novellette No. 8.

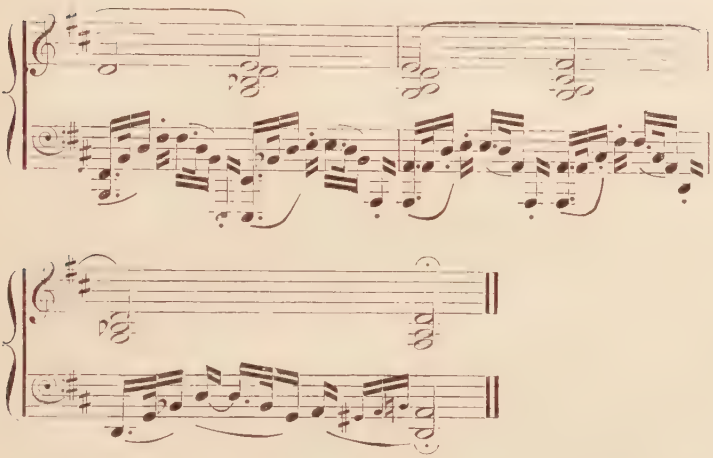
27.



Actual effect in performance.
Moderato.

28.





On the other hand, it sometimes happens that the true rhythmical sense of a composition will be found by dividing long bars into others of shorter duration (see especially Mozart's Fantasia in C minor, dedicated to his wife; also Chopin's Nocturne in E flat (Op. 9) referred to on pages 39–40 of the author's "Form in Music").

CHAPTER II.

THE SLUR (*continued*)—INDICATIONS OF STACCATO AND OF SPECIAL ACCENT.

Points to be observed in Phrasing.

From a perusal of the foregoing pages it will have been gathered that, in the performance of a musical passage, and in the indication of its phrasing, regard must be paid to the following points:—

(i) The Cadence-bar of a phrase is its *rhythmic*—not necessarily its emotional—climax or consummation.

(ii) Certain bars in the course of a phrase are felt to be more strongly accented than others, especially in quick "tempo"; the notes, therefore, of less accented bars should be so grouped as to *lead up* to those of the more accented bars.

(iii) Unaccented groups of notes usually belong rhythmically to the following accented beat, and should be "phrased" so as to indicate this.

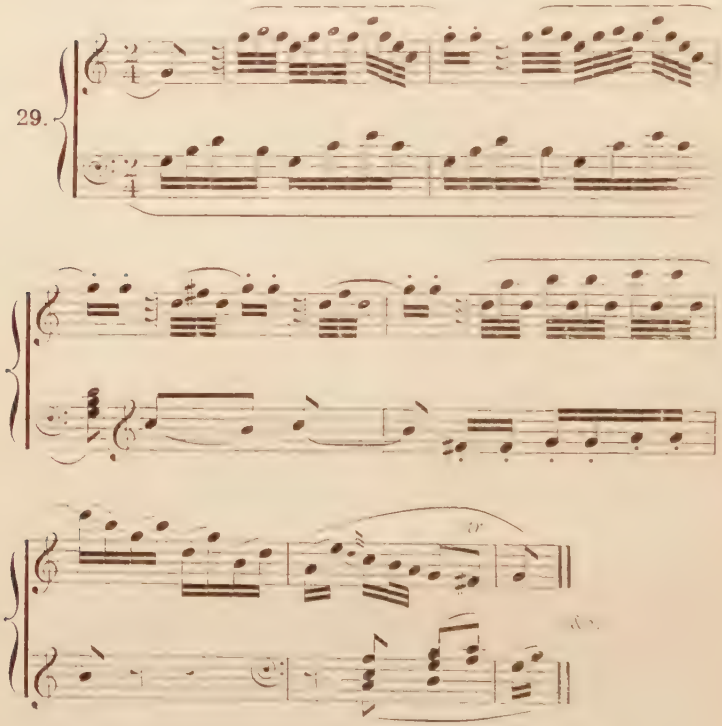
Correct and incorrect indications of Phrasing.

The following examples show both the observance and also the disregard of the principles we have been enunciating:—

Correct Phrasing.—The grouping of weaker sets of notes together with the following accented pulse)—

Allegro moderato. MOZART.—Sonata in C. No. 2.

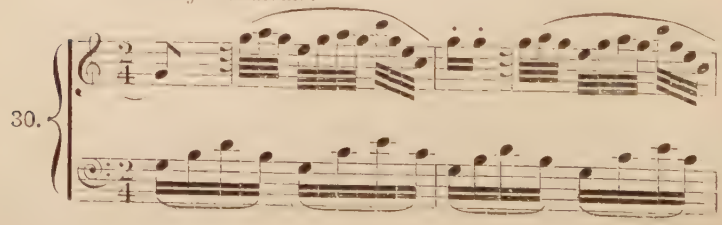
29.

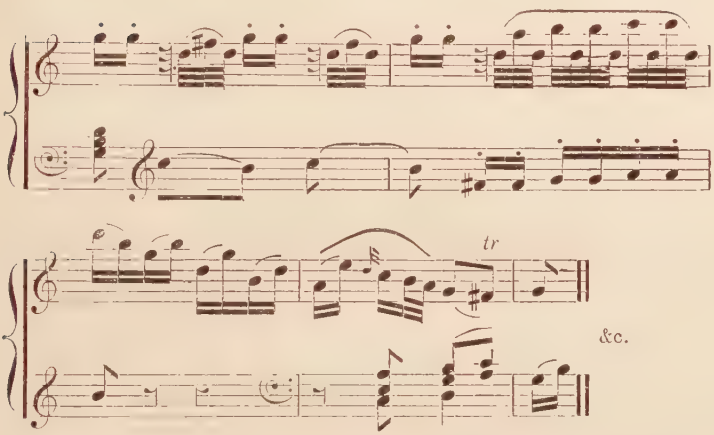


Incorrect Phrasing (as not infrequently found, even in editions of repute)—

Allegro moderato.

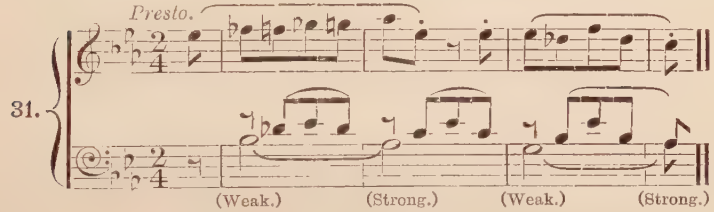
30.



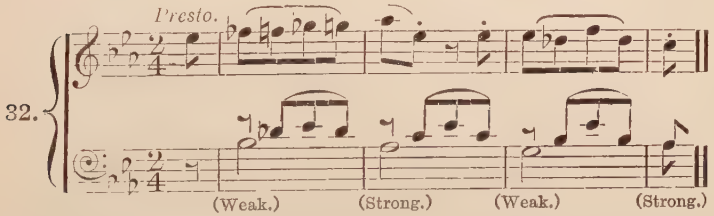


Correct Phrasing.—(The grouping of less accented bars, in quick *tempo*, together with the following accented bars)—

HAYDN.—Sonata in E♭, No. 1.



Incorrect Phrasing (as often found)—



It will be seen that, in Examples 30 and 32, the faulty slurring is apparently due to the reluctance—already spoken of—evinced by composers or editors to "phrase across the bar-line." As a matter of fact, the *rhythmic* groups comparatively rarely correspond with the *time*-groups as represented by the bars, and this is a point which the student would do well to bear firmly in mind in his own attempts at phrasing.

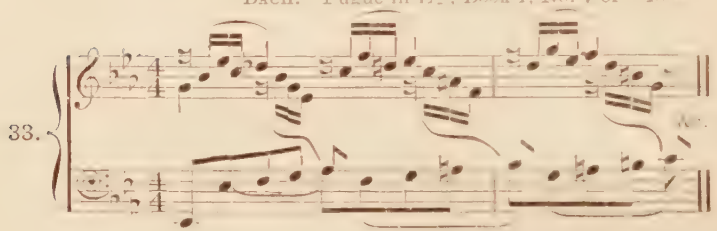
Rhythmic-groupings rarely correspond with time-groupings.

In addition to the important directions already given, the following hints will be of service:—

Further hints. (i) Any similarity of *pattern* (either melodic or rhythmic) should generally be taken as a guide for a certain uniformity in phrasing, *e.g.*:—

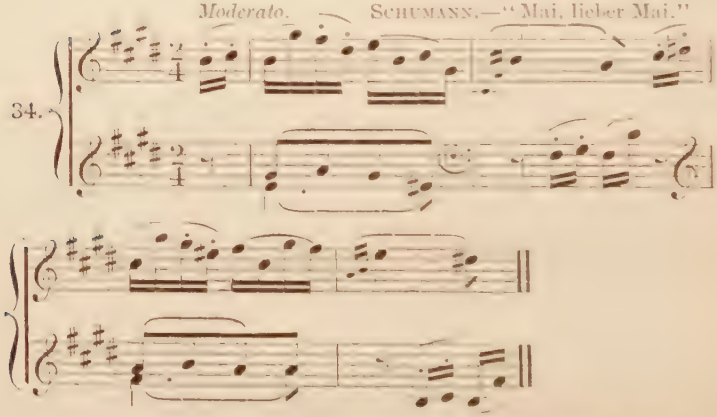
BACH.—Fugue in E♭, Book I. No. 7 of "48."

33.



Moderato. SCHUMANN.—"Mai, lieber Mai."

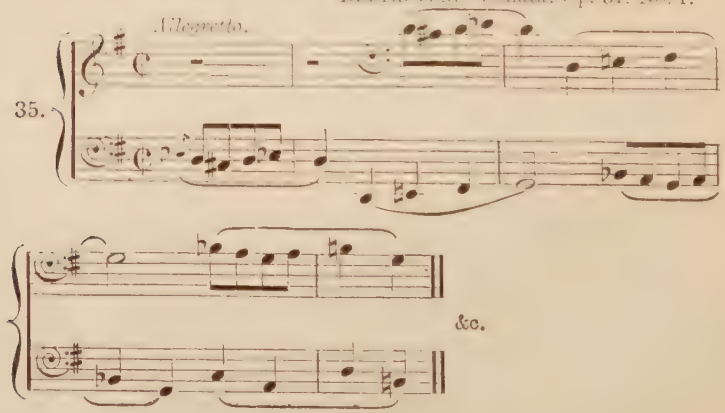
34.



BEETHOVEN. Sonata, Op. 31. No. 1.

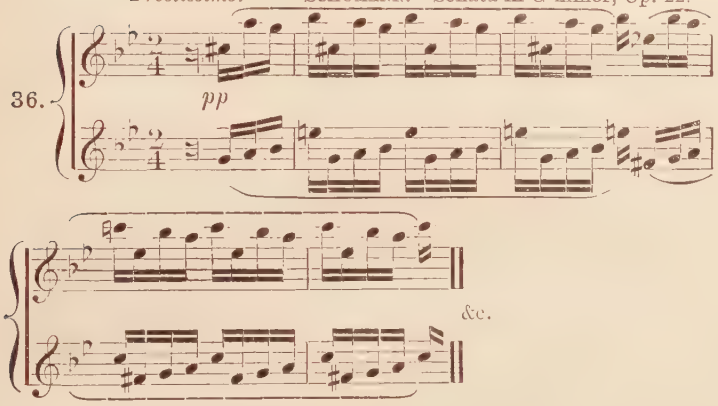
Allegretto.

35.



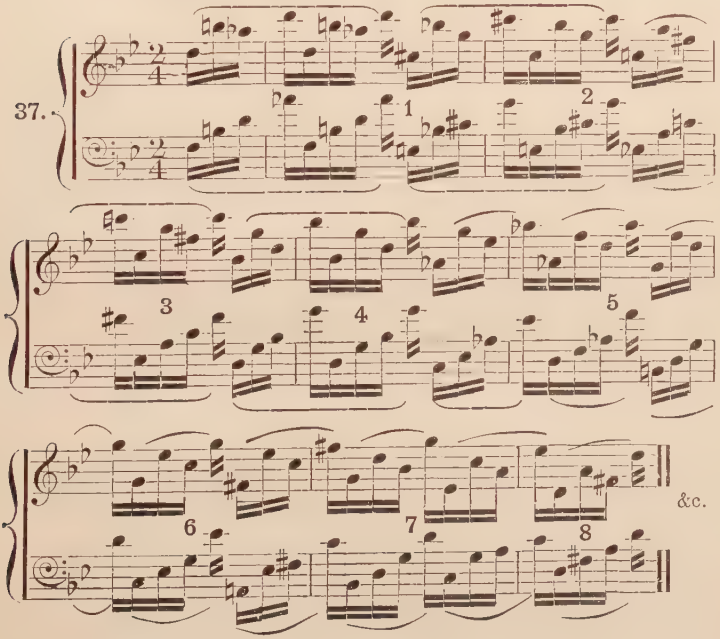
Prestissimo. SCHUMANN.—Sonata in G minor, Op. 22.

36.



Later in same movement.

37.



*** The above examples from Schumann are highly instructive as shewing the importance of a clear conception of the *harmony* of a passage, as a guide to its proper phrasing.

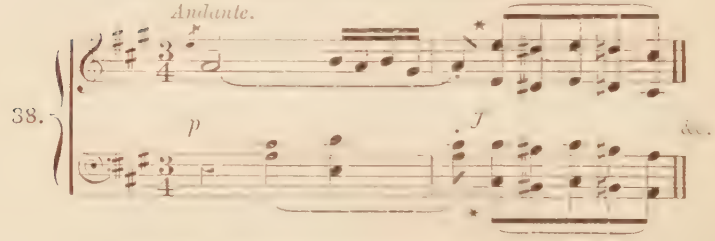
In Example 36 it will be observed that the harmony changes once in two bars, and that the slur begins at the first note which indicates that change; but that in Example 37 the harmonies follow one another more closely, first at the distance of a *bar* (as far as bar 4), and then at the distance of a *beat* (bars 4 to 8), the commencement of the slur in every instance corresponding with the change of chord.

(ii) Marked contrasts of idea in melody, or harmony, in quality or quantity of tone, or in pitch, should usually be taken as indications of some break or division in the rhythmic-groups, *e.g.* :—

Melodic contrast, and contrast of tone-quality and quantity.

Andante.

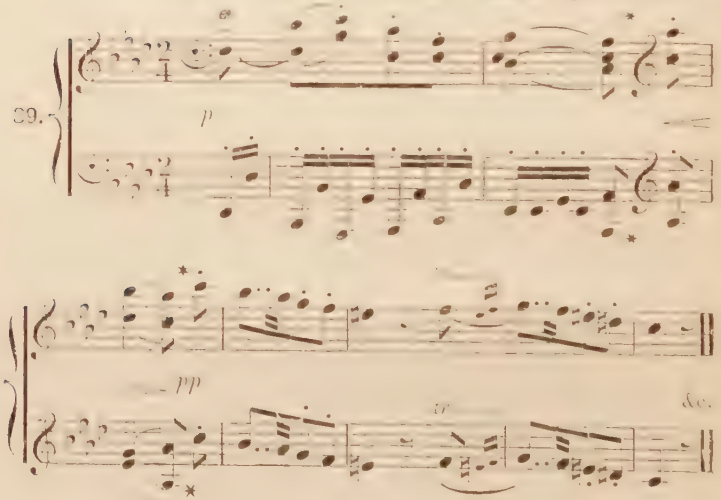
38.



Contrasts of pitch and harmonic density.

Allegretto vivace. BEETHOVEN.—Sonata, Op. 31, No. 3.

39.

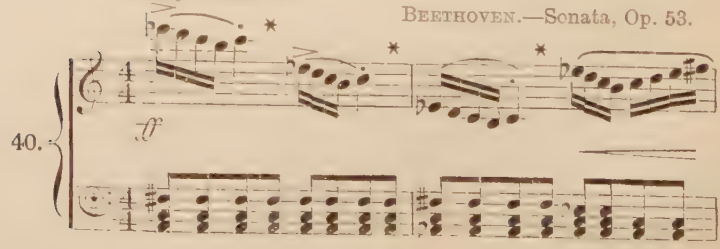


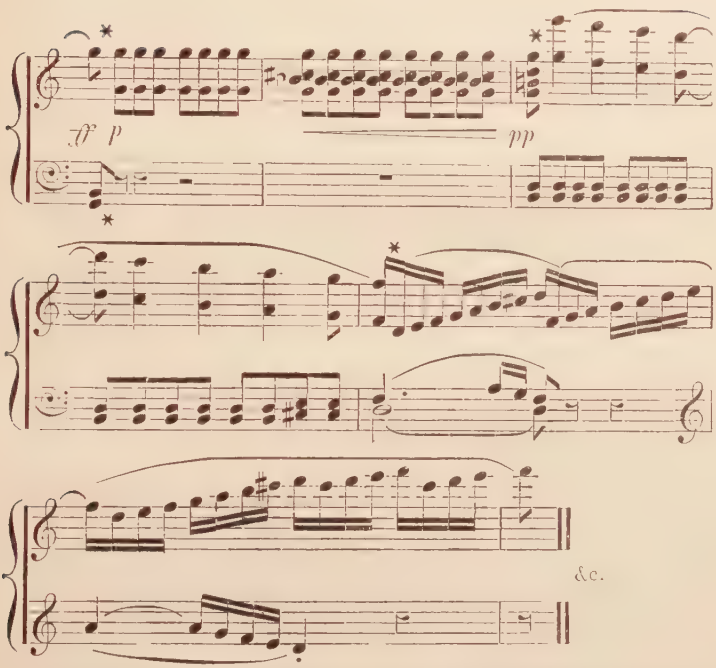
Contrasts of pitch and quantity of tone.

Allegro con brio.

BEETHOVEN.—Sonata, Op. 53.

40.

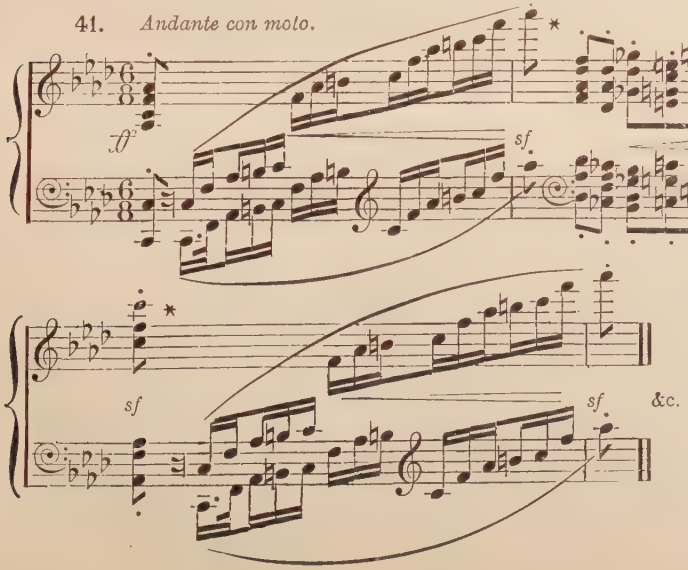




Contrasts between harmonized and unharmonized passages, and between *staccato* and *legato*.

CHOPIN.—Ballade in F minor.

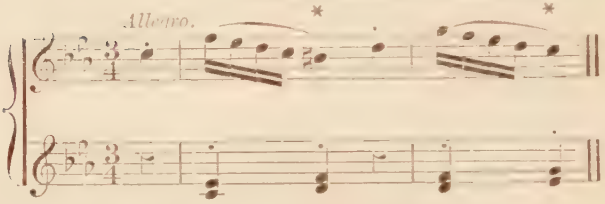
41. *Andante con moto.*



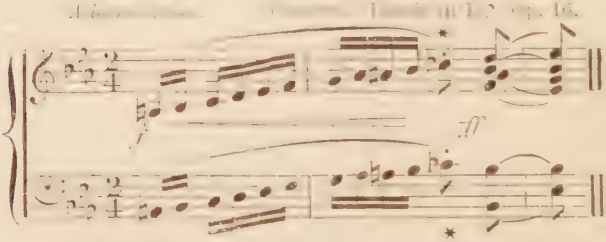
(iii) Groups of quick notes frequently find their termination in a longer one (either accented or not), and should therefore be phrased so as to include that note:—*

HAYDN.—Sonata in C minor, No. 22.

42.



43.

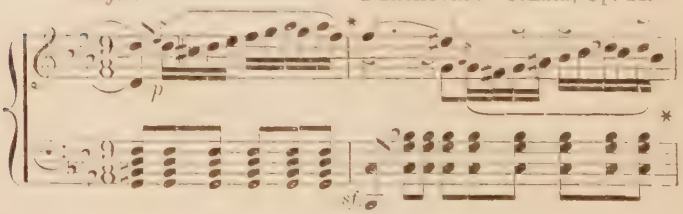


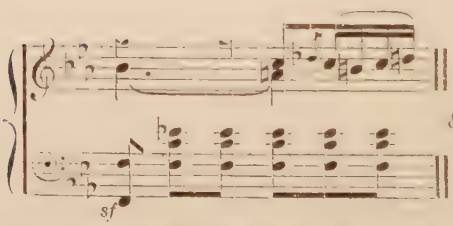
&c.

(iv) The repetition of a note generally indicates a point beyond which the slur cannot be carried without a temporary break (which, however, may denote little more than the slight separation caused by the raising of the hand from the keys):—

Adagio. BEETHOVEN.—Sonata, Op. 22.

44.



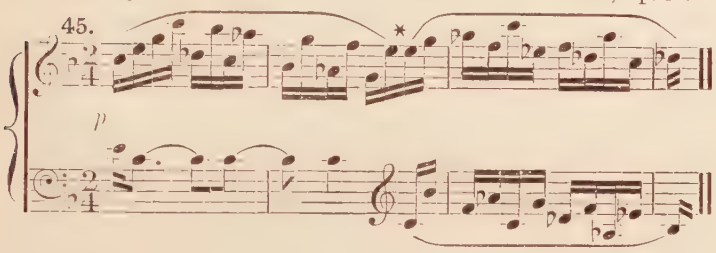


&c.

* See also example 40 above, from Beethoven's Sonata, Op. 53.

Allegretto. BEETHOVEN.—Sonata, Op. 54.

45.



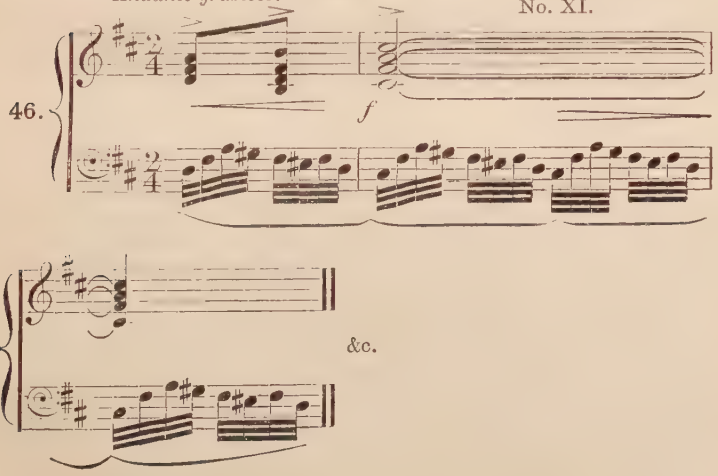
THE INTERLINKING OF SLURS.

Overlapping of rhythmical figures.

In cases where there is an "overlapping" of rhythmical figures, such as very often takes place in passages of accompaniment founded on arpeggios or broken chords, the "interlinked slur" is a very valuable means of directing the player's thoughts forward to the real rhythmic destination of a "figure"; at which point, however, no break is possible, or desirable, since it forms also the beginning of a *new* "figure," *e.g.*:—

Andante grazioso. MENDELSSOHN.—"Lieder ohne Worte," No. XI.

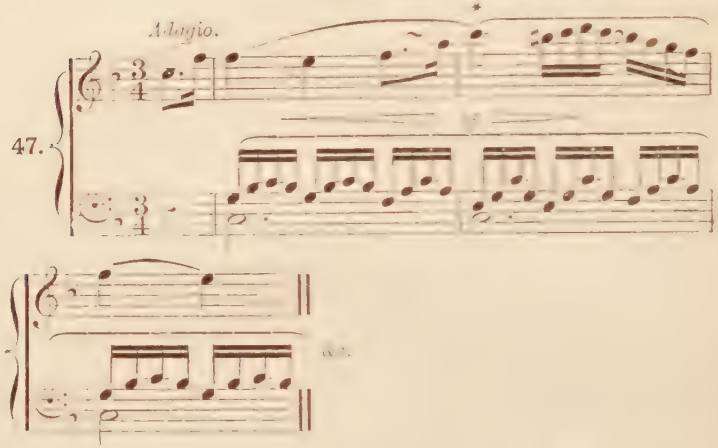
46.



This form of slurring is often very useful, too, as a help to the correct appreciation, on the part of the player, of the shape of an extended melody, *e.g.*:—

BEETHOVEN.—Sonata, Op. 2, No. 1.

47. *Adagio.*



Here the interlinked slurs at * shew at one and the same time (i) that the melody of the first bar *leads on* to the C at the beginning of bar 2, finding a species of (temporary) expressive climax at that point; (ii) that, on the other hand, there is to be no break in the flow or continuity of that melody, which proceeds onwards for some considerable time in the same manner before reaching a point of rest.

INDICATIONS OF STACCATO AND OF SPECIAL ACCENT.

The employment of marks of staccato and of special emphasis is usually a matter concerning the personal taste of the composer, and few rules can be laid down as to their indication.

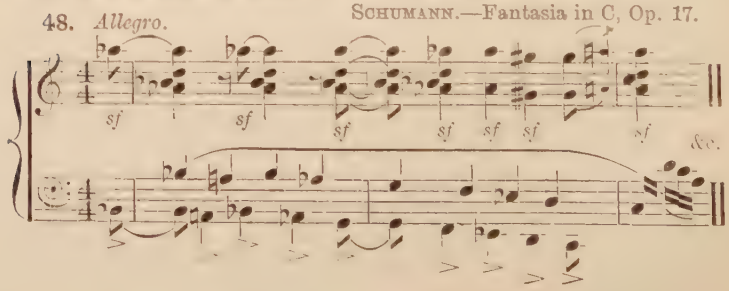
Special accent-marks.

It may be said, however, that special marks of accent are often desirable under the following conditions.—

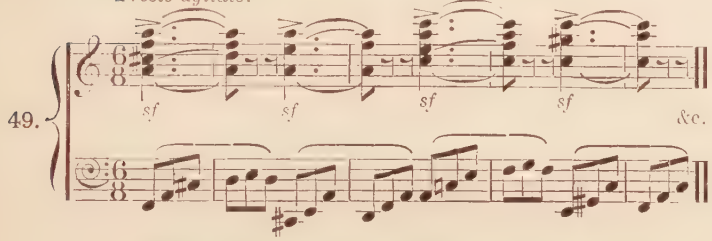
(i) In the case of strongly-marked syncopation, *e.g.*—

SCHUMANN.—Fantasia in C, Op. 17.

48. *Allegro.*

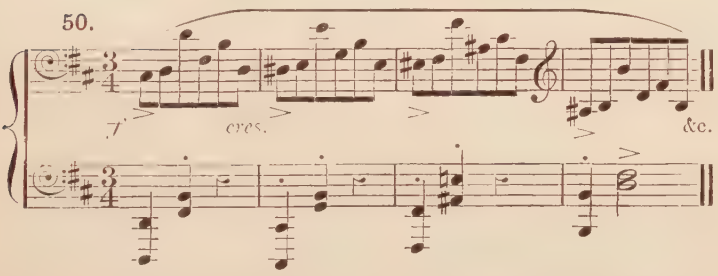


Presto agitato. BRAHMS.—Sonata in C, Op. 1.

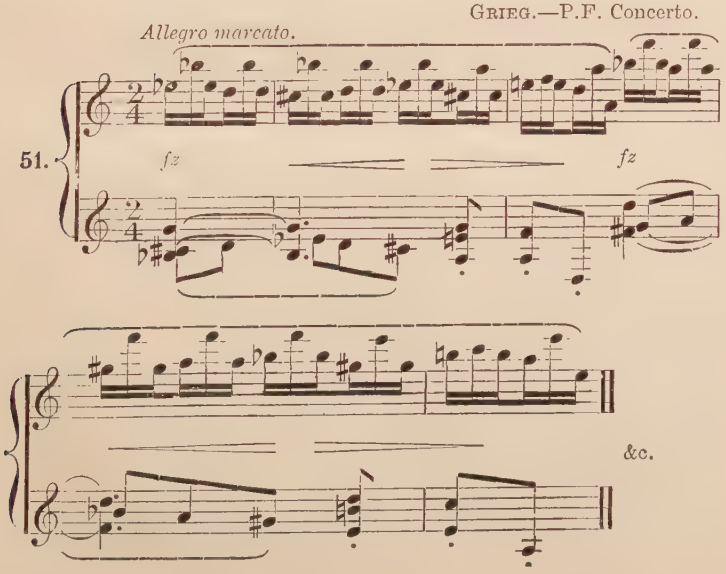


(ii) Where a figure is insisted upon by means of repetition (sequential or otherwise)—particularly as a means of marking the commencement of each repetition, *e.g.*—

Presto con fuoco. CHOPIN.—Scherzo in B minor, Op. 20.

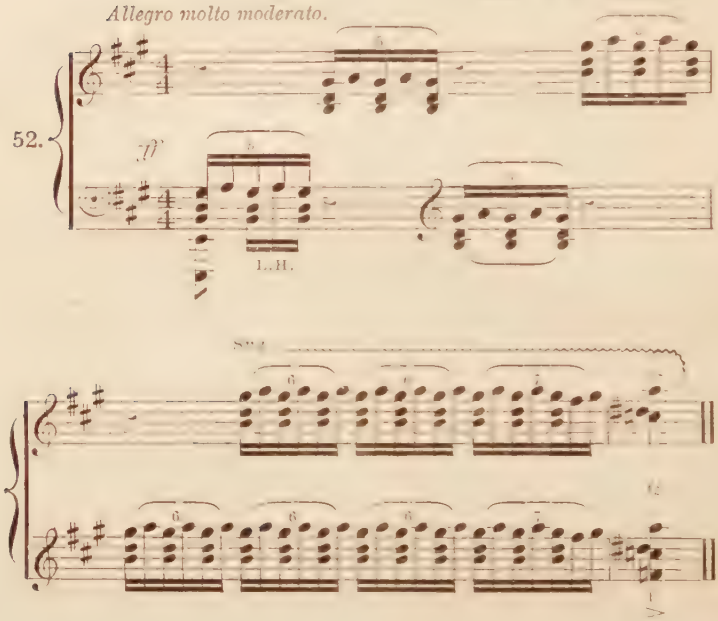


GRIEG.—P.F. Concerto.



(iii) On occasions of interruption or surprise (*e.g.*, at some unexpected harmony)—

GRIEG.—P.F. Concerto.

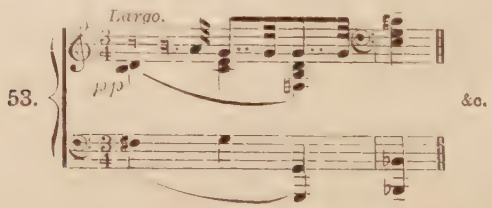


The above example shews the anticipated course of the music abruptly checked by the final chord of the extract—a point at which an ordinary perfect cadence in A major would normally be due—and a special degree of force and vividness is required at this interruption, to which the player's attention is called by the "accent" and "*fz.*"

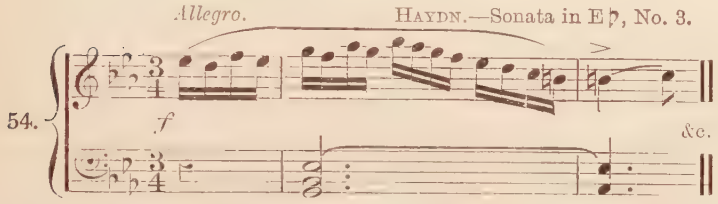
Sometimes, however, the effect of surprise is carried out by gentler means, and a chord may be intended to impress itself upon the hearer's attention by a *piano* or *pianissimo*, instead of by a *forte* or *fortissimo*. In such a case, the "weight-mark" (— or ▾) is often more appropriate than the "accent" (> or *sf* or *fz*), which usually implies a certain degree of explosive energy which would be clearly out of place:—

The "Weight-mark."

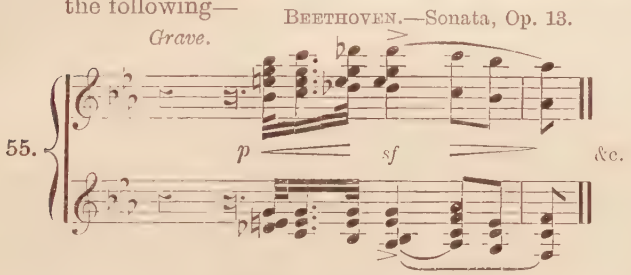
BEETHOVEN.—Sonata, Op. 7.



(iv) In the case of passing-notes occurring upon the accented parts of the bar—*



(v) In the case of strongly-marked suspensions, such as the following—

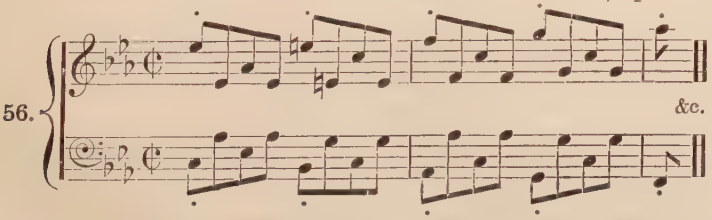


Many other instances of the employment of marks of special accent or weight might be quoted, but the student will find that, in most cases, personal taste must be the guide in such matters. If he bears in mind the hints given above, he should experience little difficulty—provided, of course, that he has that power of mentally conceiving the music aright which is the result of a musically trained ear. Otherwise, we fear that further directions will be of little use to him.

Aural perception.

Staccato-marks indicating melody.

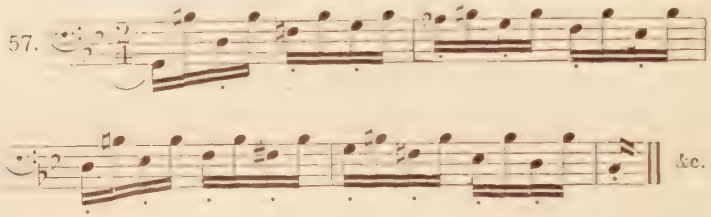
The Staccato mark has been occasionally used by composers in order to indicate the bringing into special prominence certain notes in a passage which possess a *melodic* value, *e.g.*:—



* It should be borne in mind that the "appoggiatura," whether written as a small note (as in old music), or incorporated into the time of the bar as a note of full size, *always takes the accent.*

SCHUMANN.—Sonata in G minor, Op. 22.

57.



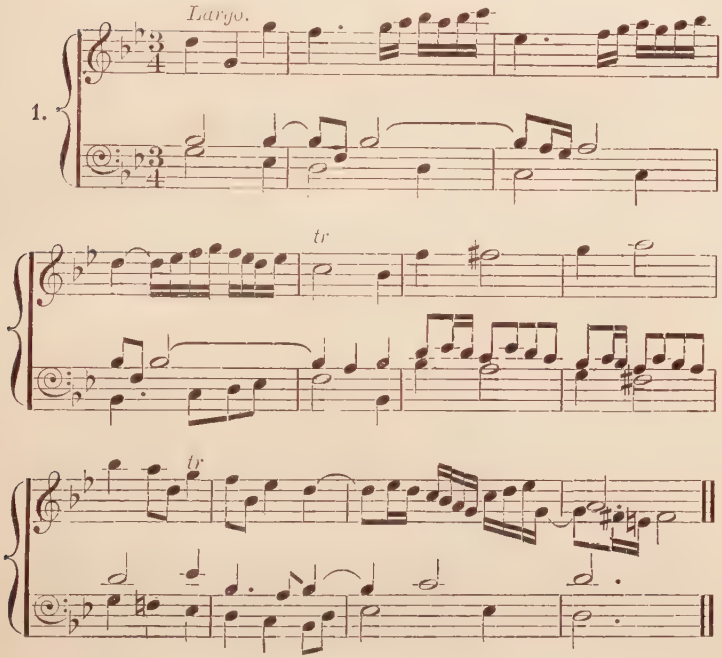
This particular notational method has little to recommend it, and is liable to cause confusion in the player's mind; a far better means of arriving at the same desired end is for the special melodic notes to be given a double stem, thus:—

58.

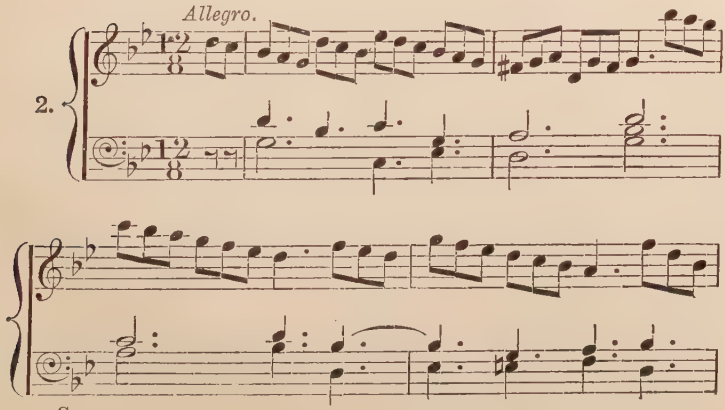
The following collection of examples from various Pianoforte works of different periods is intended to provide material for practice in "phrasing." The student should first carefully note the points at which the music "splits up" into its more important periods; and, after doing this, supply the necessary slurs and indications of "staccato," special emphasis, gradation of tone, etc.

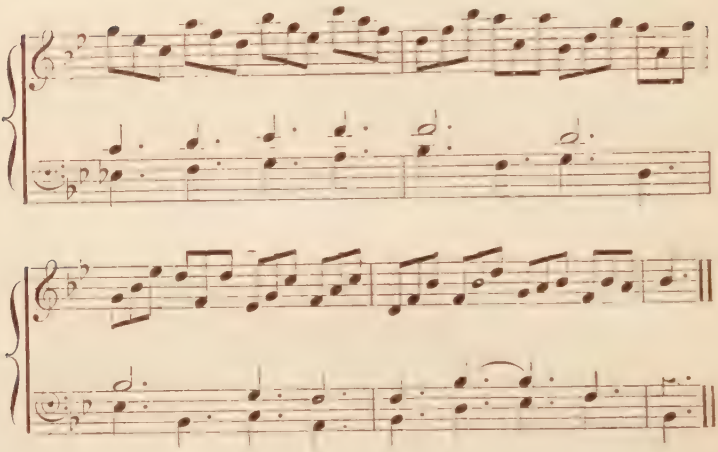
EXAMPLES TO BE PHRASED.

ZIPOLI (1685– ?).—Sarabande in G minor.



ZIPOLI.—Gigue in G minor.

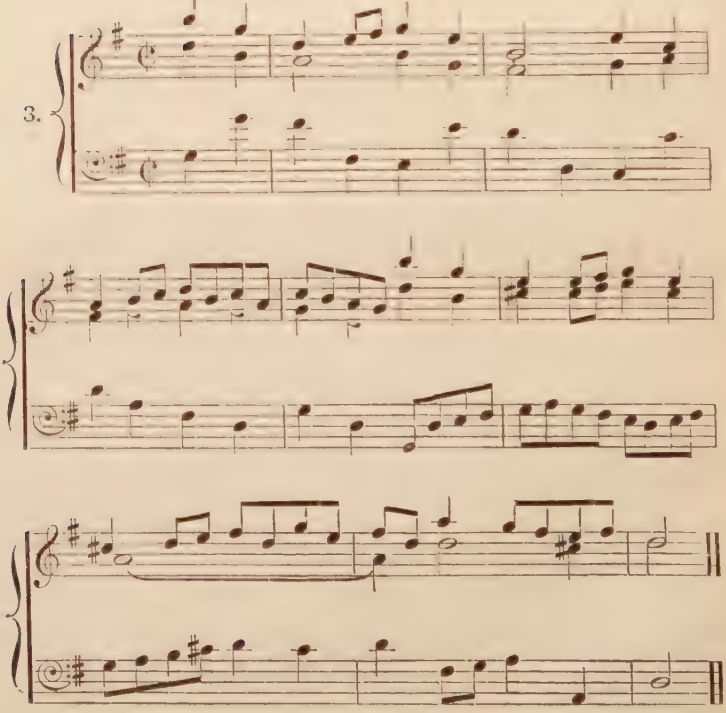




J. S. Bach (1685–1750).—Gavotte from French Suite, No. 5.

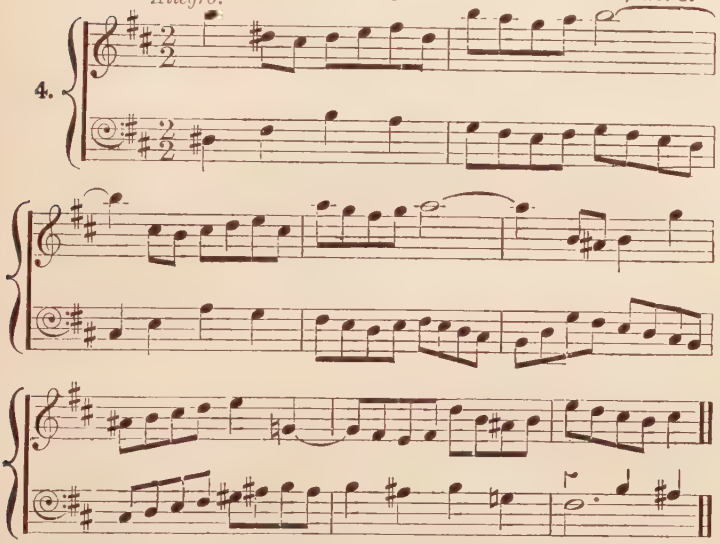
Allegro giocoso.

3.



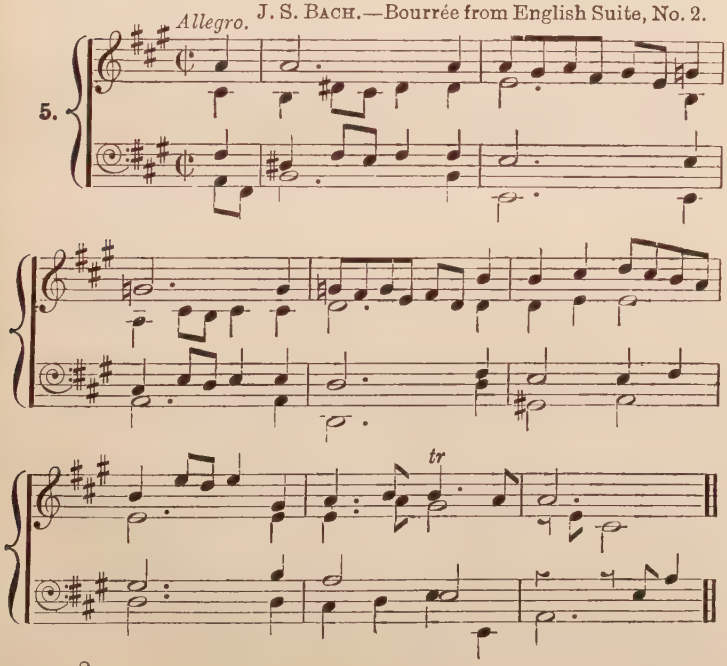
Allegro. J. S. Bach.—Anglaise from French Suite, No. 3.

4.

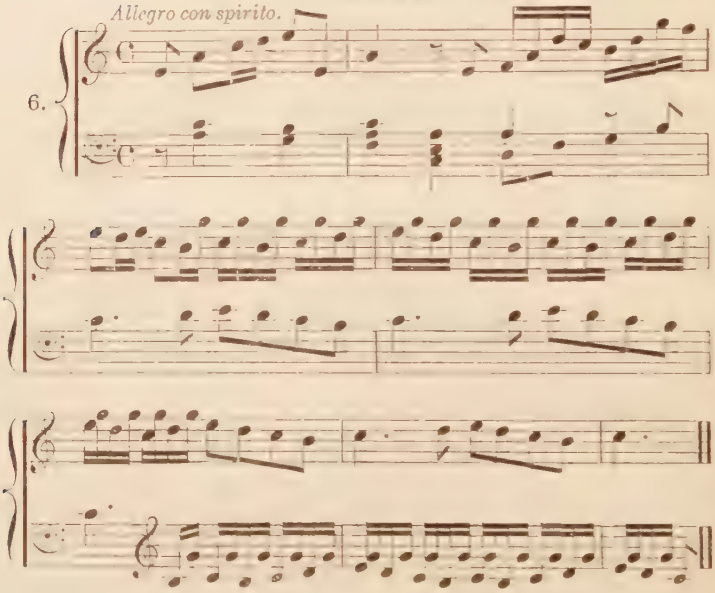


Allegro. J. S. Bach.—Bourrée from English Suite, No. 2.

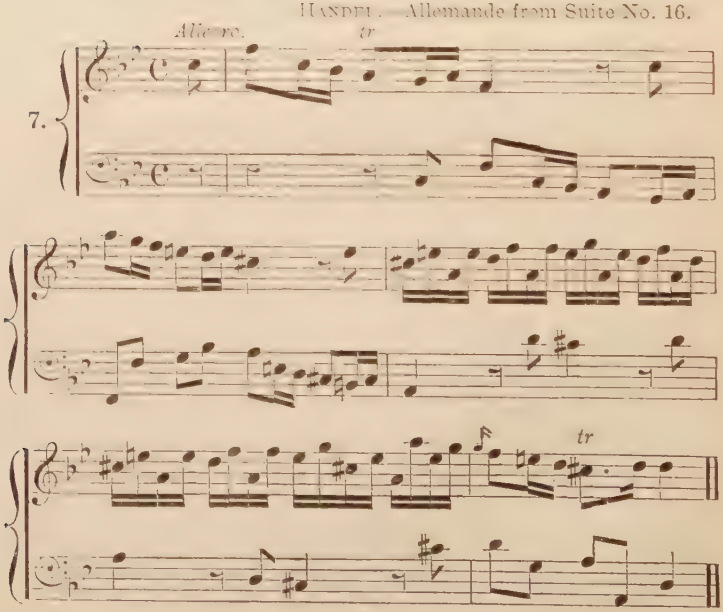
5.



HANDEL (1685-1759).—Fantasia in C.

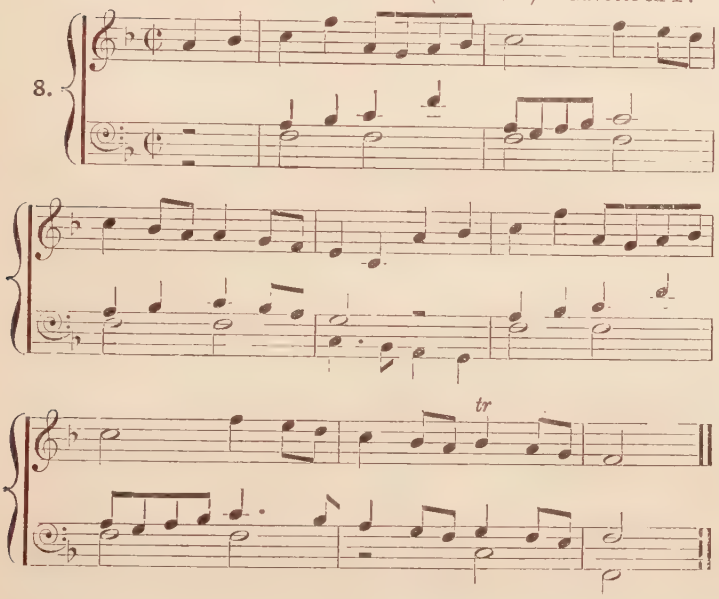


HANDEL.—Allemande from Suite No. 16.



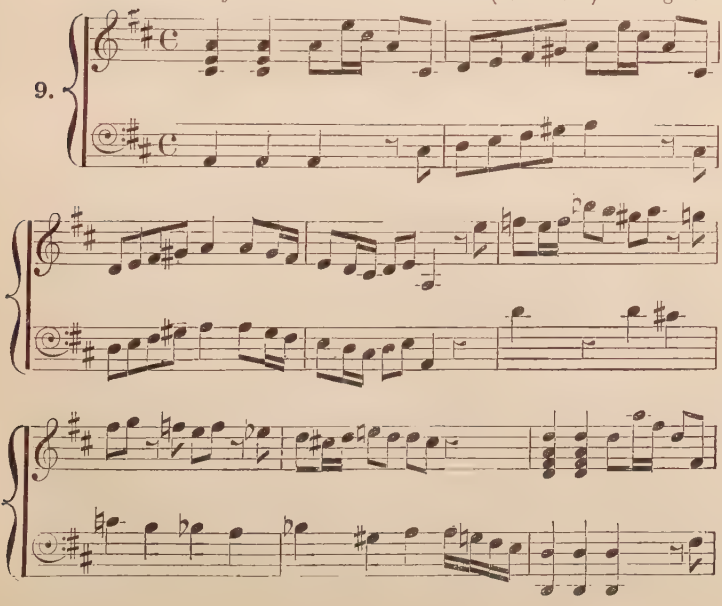
Tempo di Gavotta. MARTINI (1706–1784).—Gavotte in F.

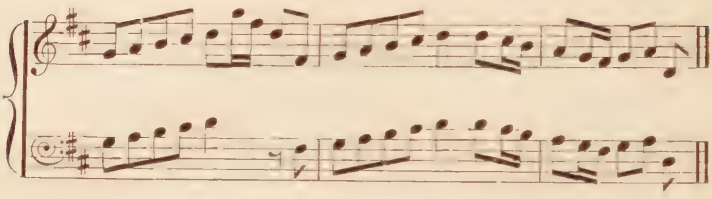
8.



Allegro. GALUPPI (1706–1785).—Allegro.

9.

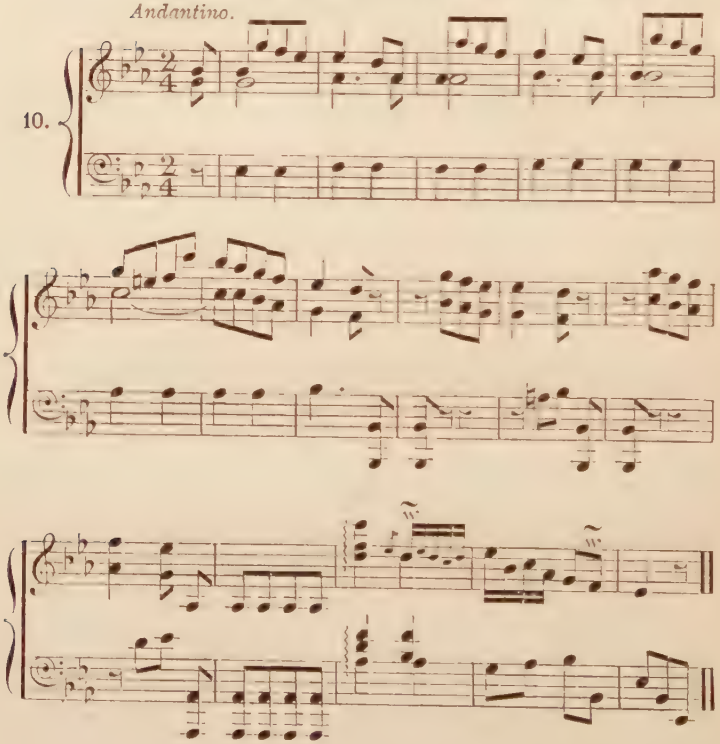




C. P. Emanuel Bach (1724–1788).—Rondo in E♭.

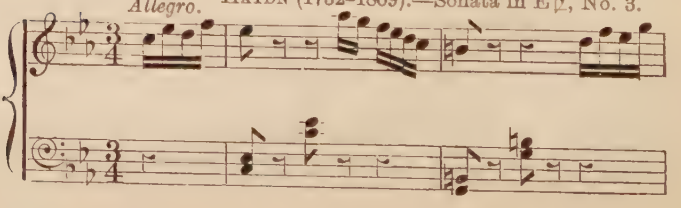
Andantino.

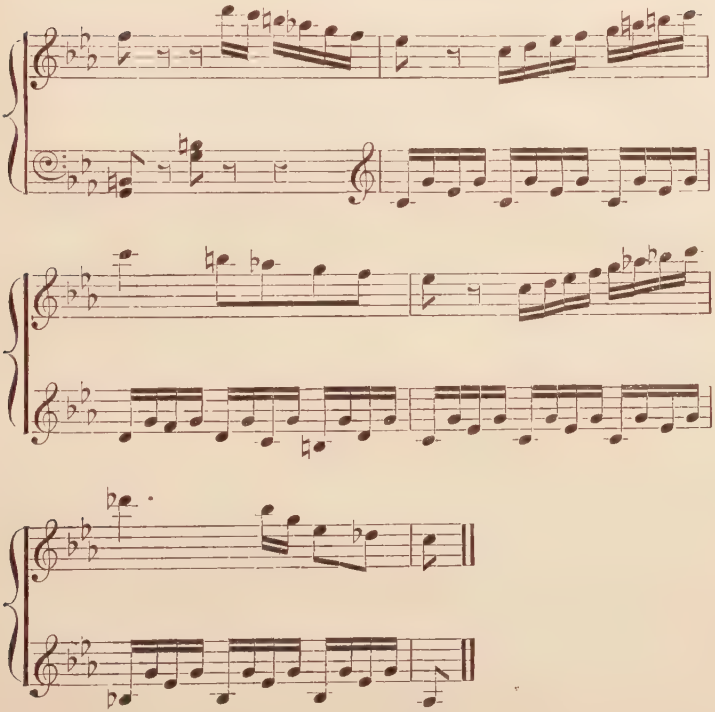
10.



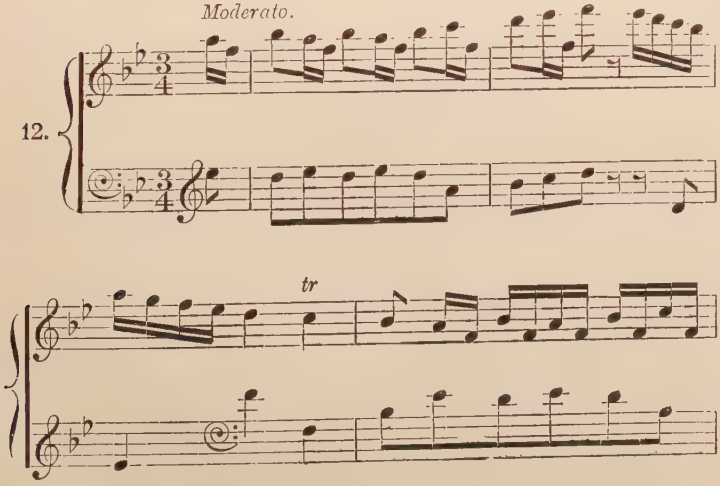
Allegro. Haydn (1732–1809).—Sonata in E♭, No. 3.

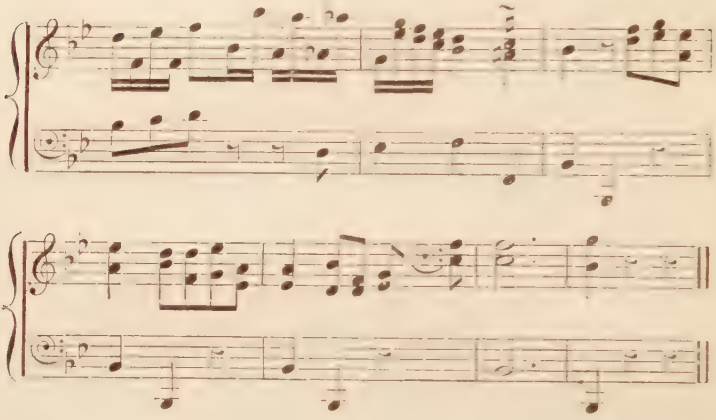
11.





HAYDN.—Sonata in B♭, No. 18.

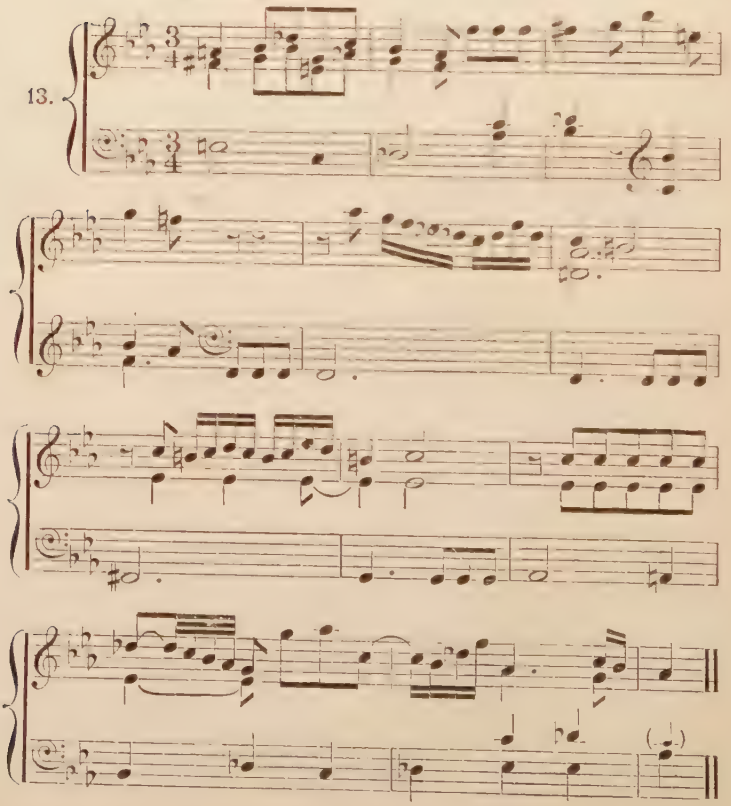




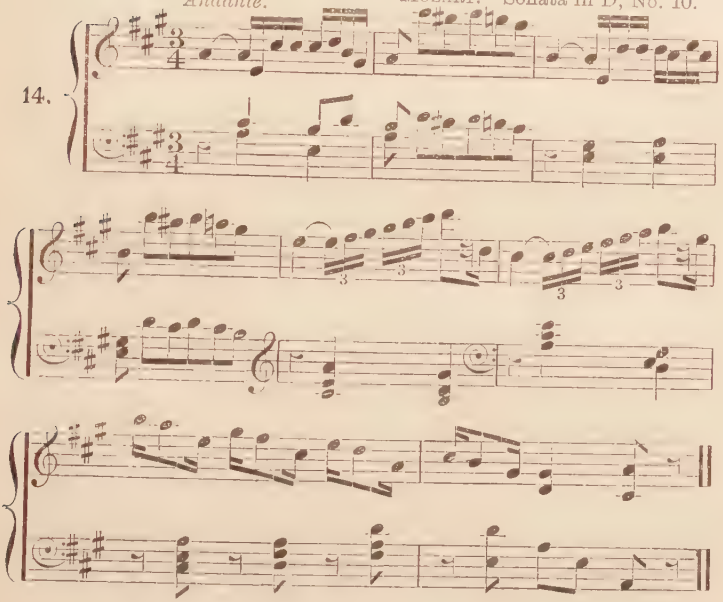
MOZART (1756–1791).—Sonata in B♭, No. 4.

Andante cantabile.

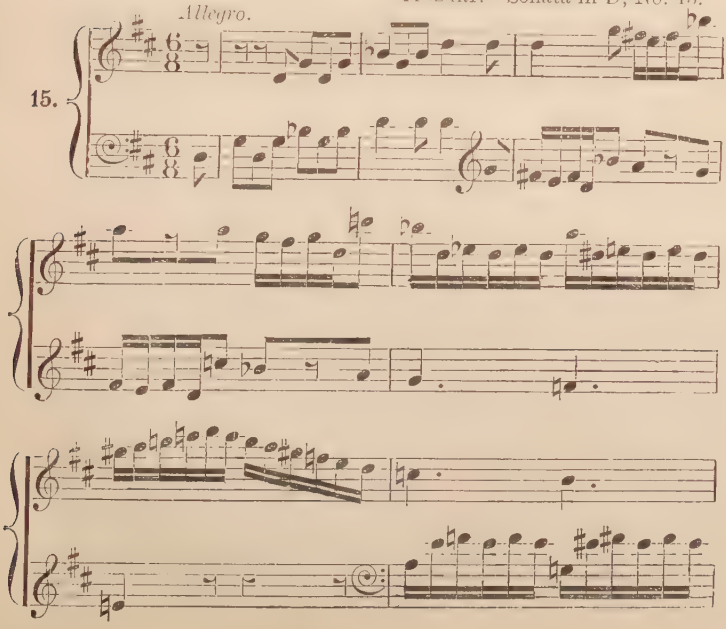
13.

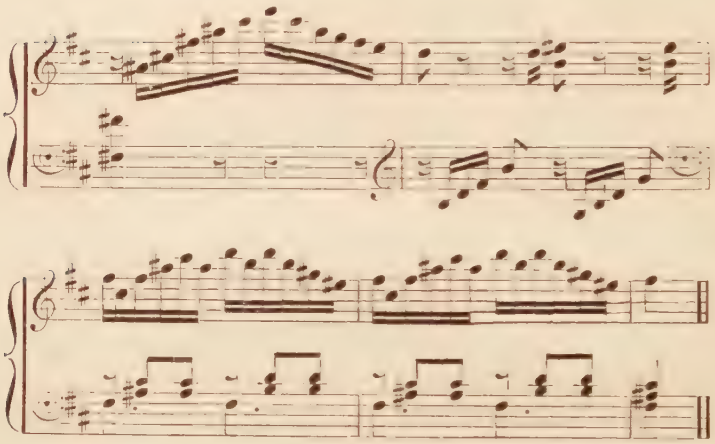


14. *Andante.* MOZART.—Sonata in D, No. 10.



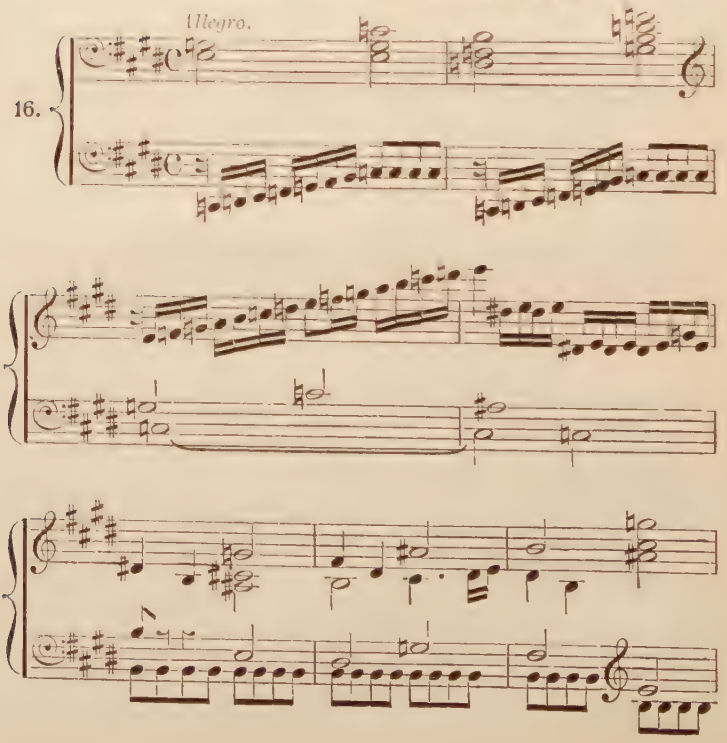
15. *Allegro.* MOZART.—Sonata in D, No. 13.

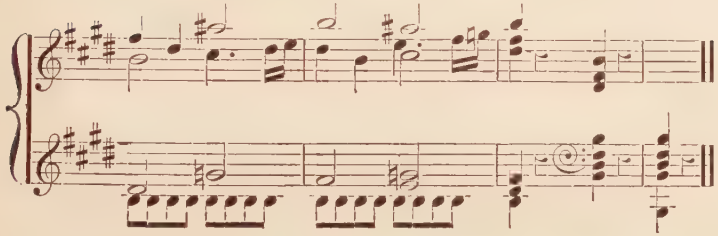




BEETHOVEN (1770–1827).—Sonata in E, Op. 14, No. 1.

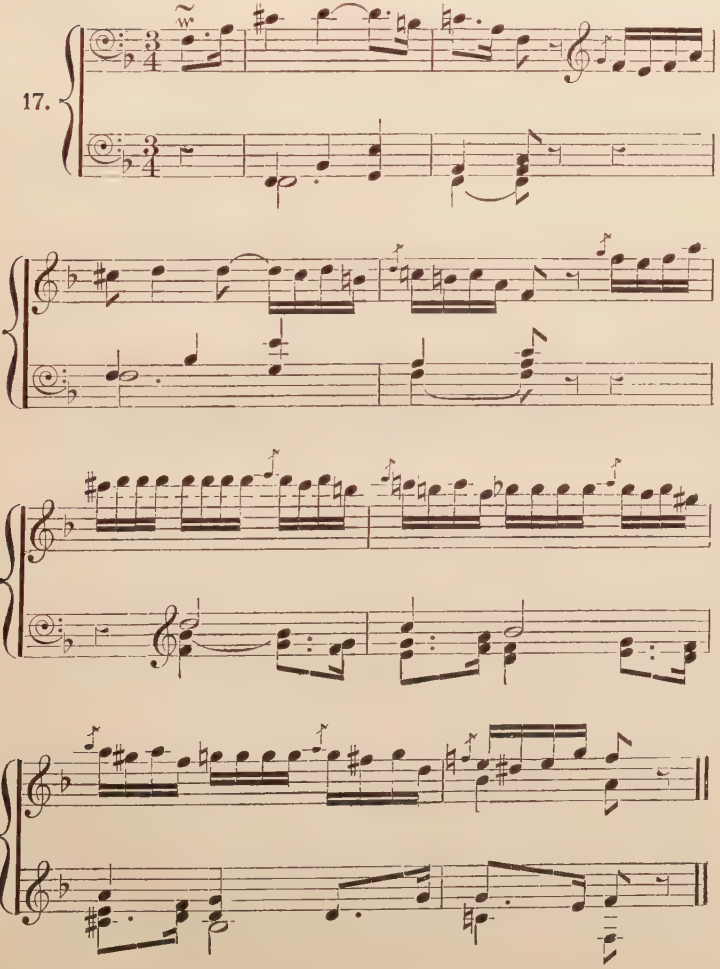
16.





In tempo d'un Menuetto. BEETHOVEN.—Sonata in F, Op. 54.

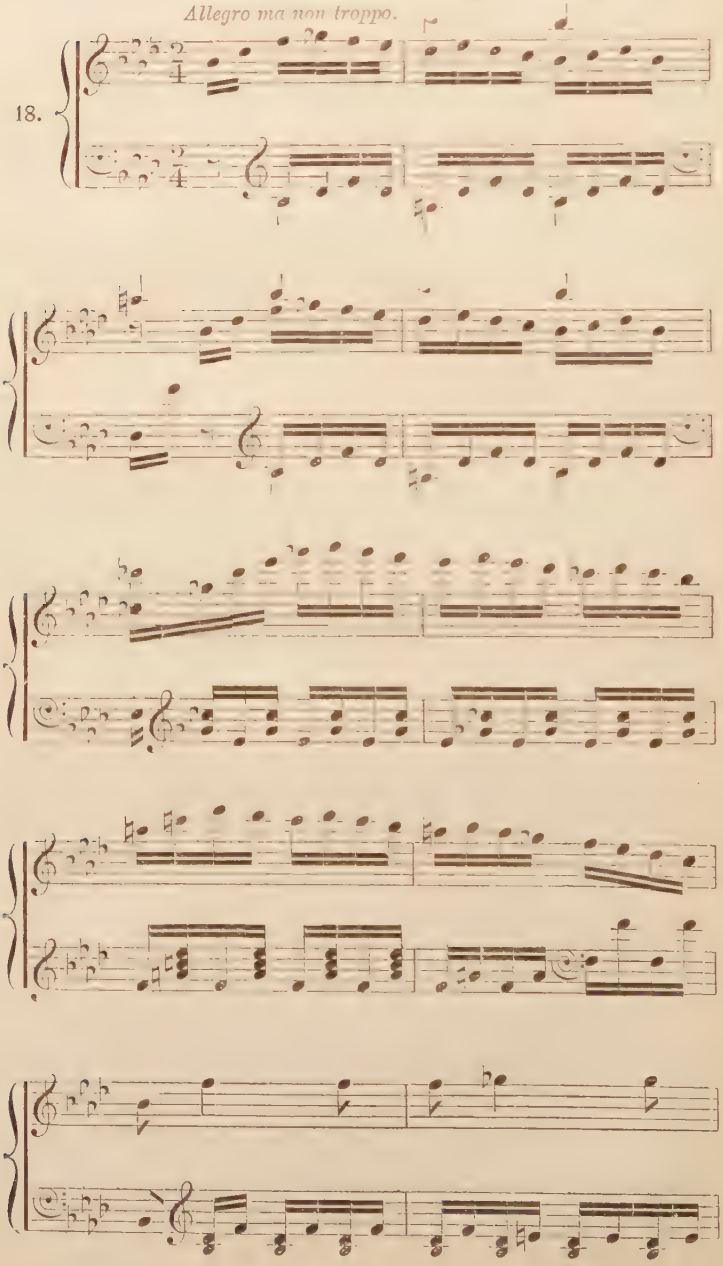
17.

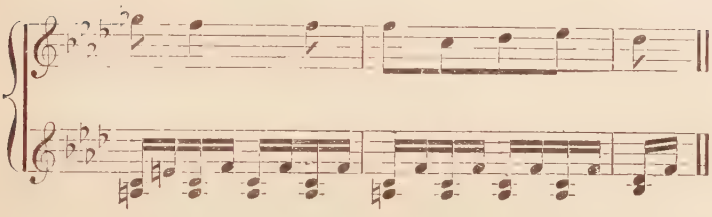


BEETHOVEN.—Sonata in F minor. Op. 57.

Allegro ma non troppo.

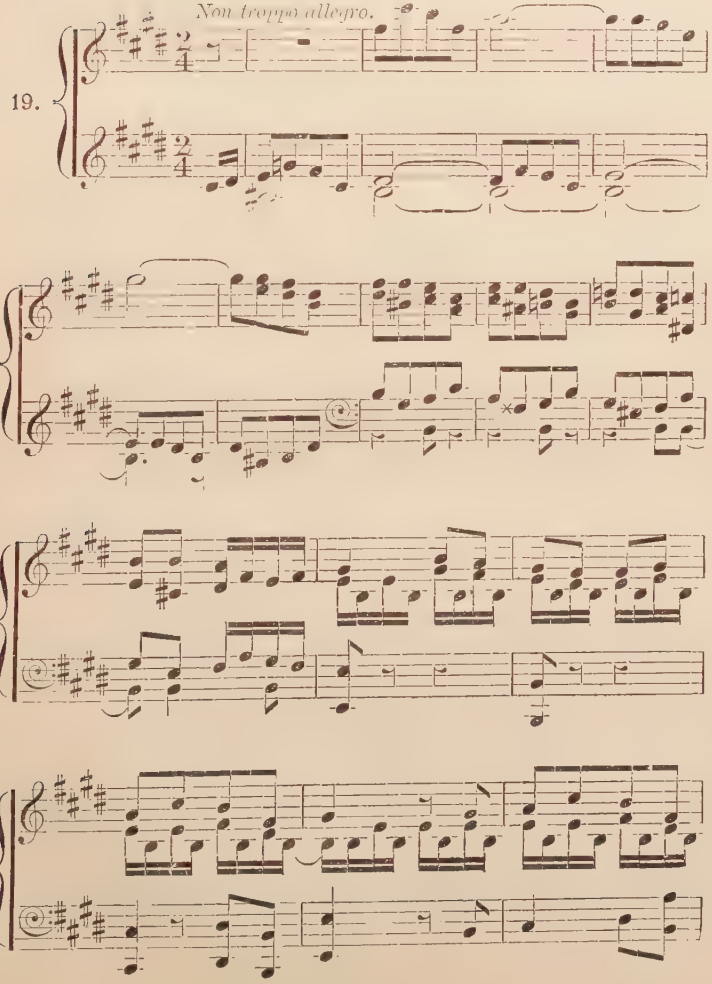
18.

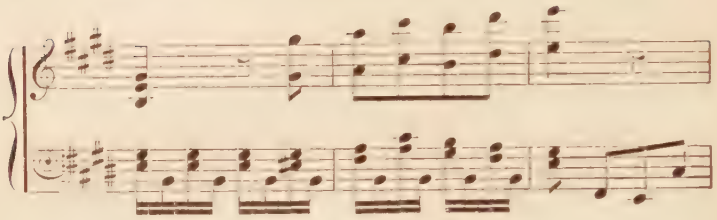


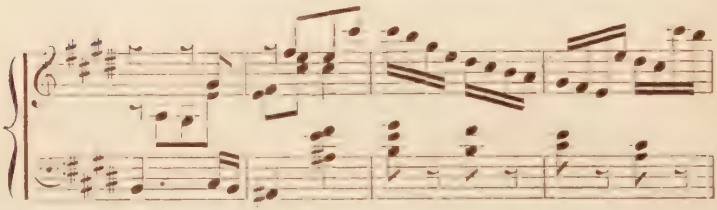


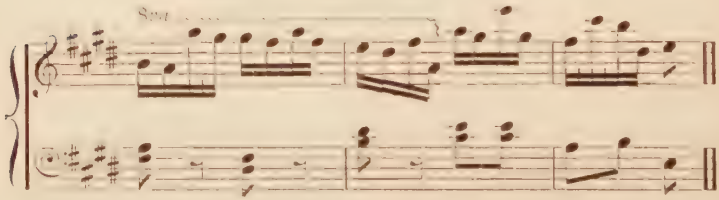
BEETHOVEN.—Sonata in E minor, Op. 90.

19. *Non troppo allegro.*





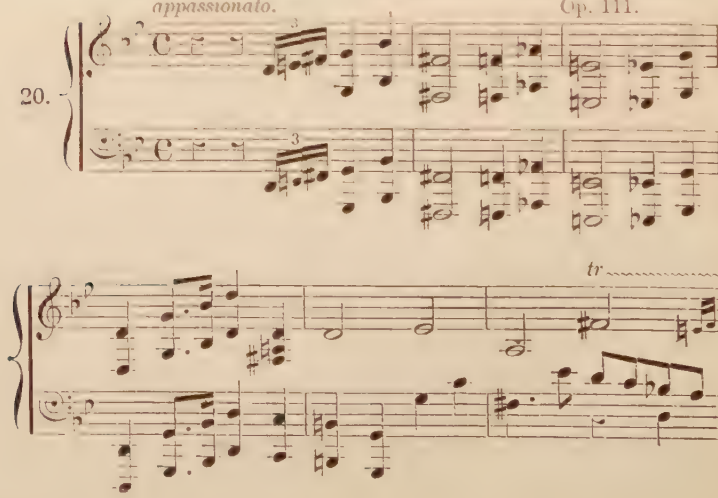


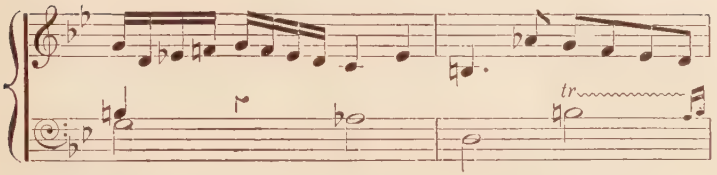


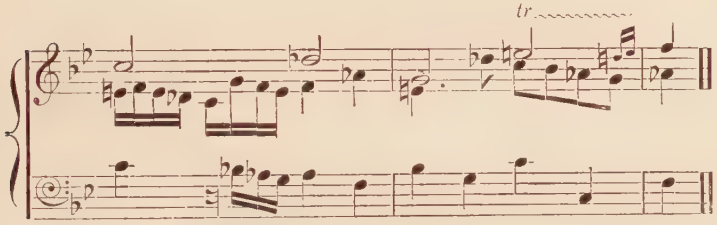
Allegro con brio ed appassionato.

BEETHOVEN.—Sonata in C minor, Op. 111.

20.

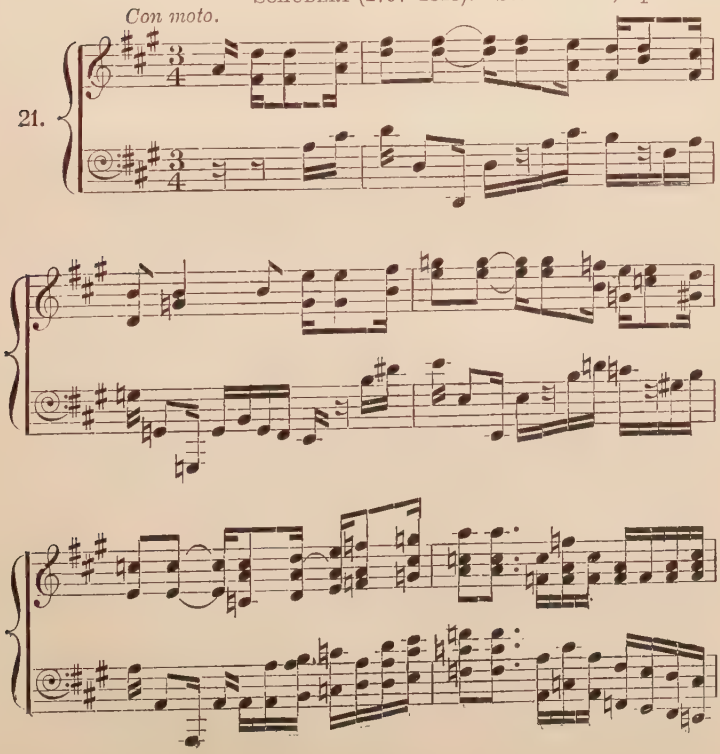


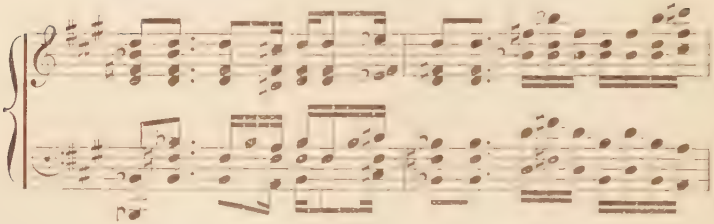


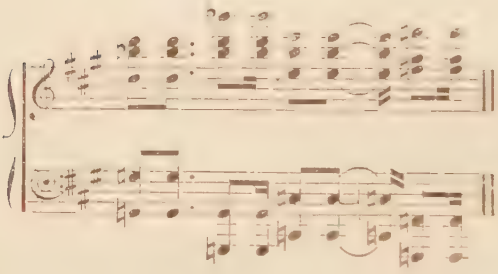


21. SCHUBERT (1797–1828).—Sonata in D, Op. 53.

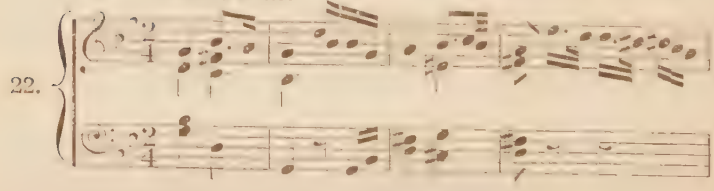
Con moto.

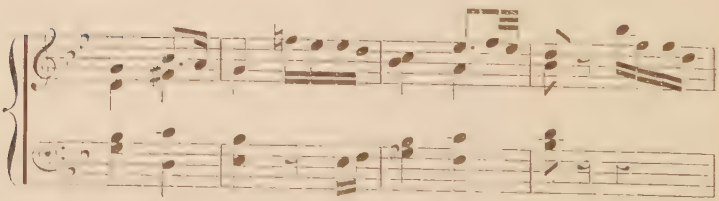


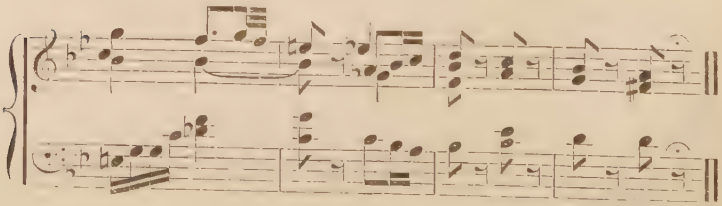




22. *Andante molto.* SCHUBERT.—Sonata in E♭, Op. 122.

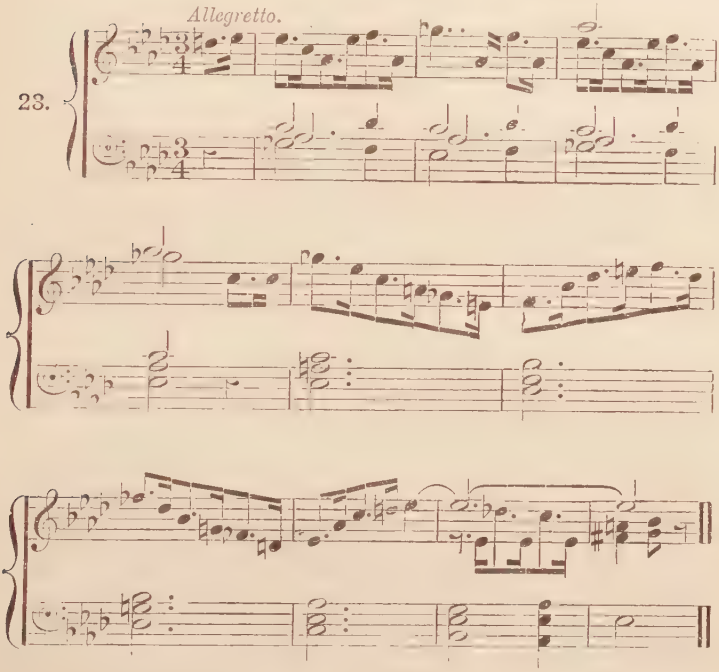






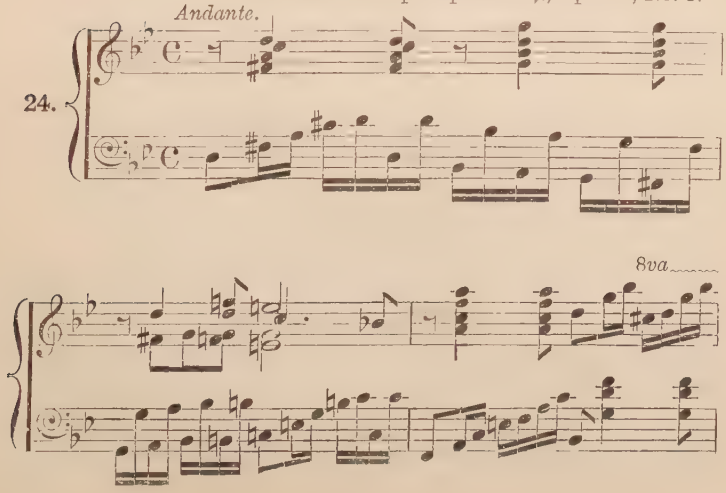
SCHUBERT.—Sonata in E♭, Op. 122.

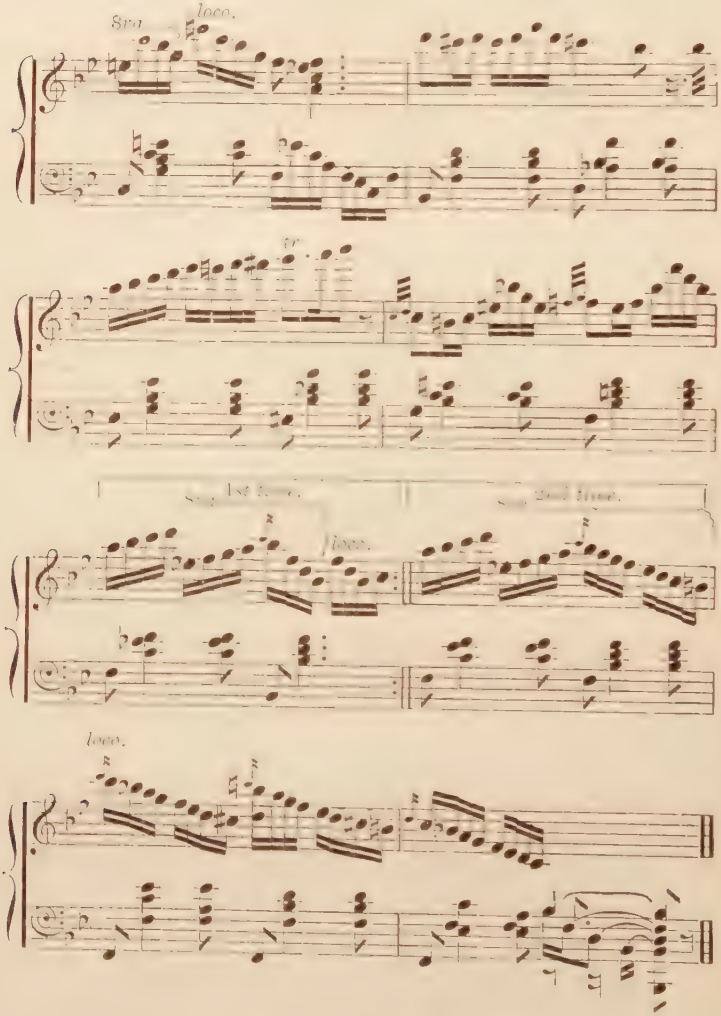
23.



SCHUBERT.—Impromptu in B♭, Op. 142, No. 3.

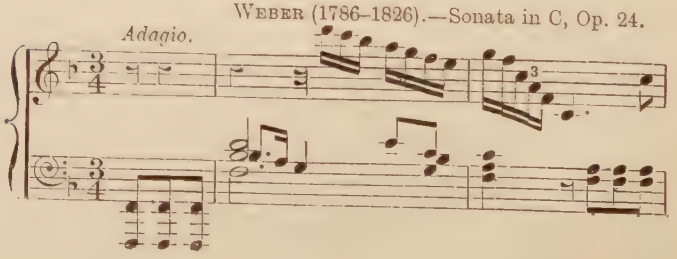
24.

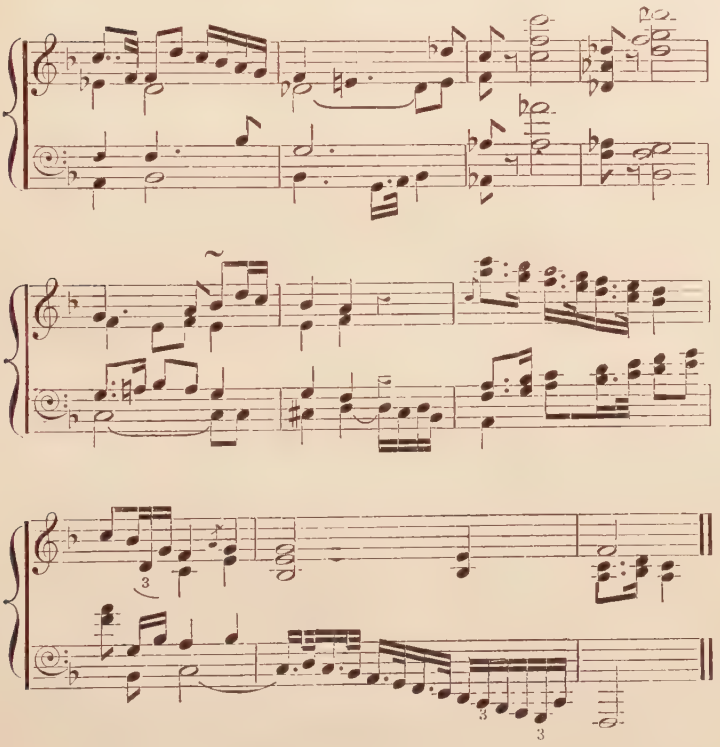




WEBER (1786–1826).—Sonata in C, Op. 24.

25.

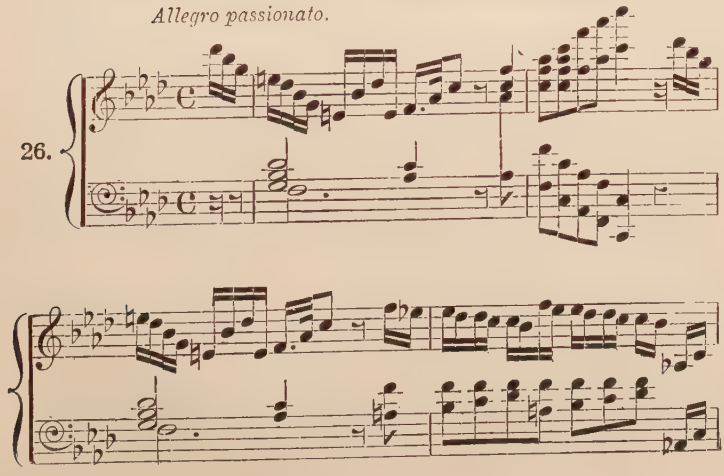


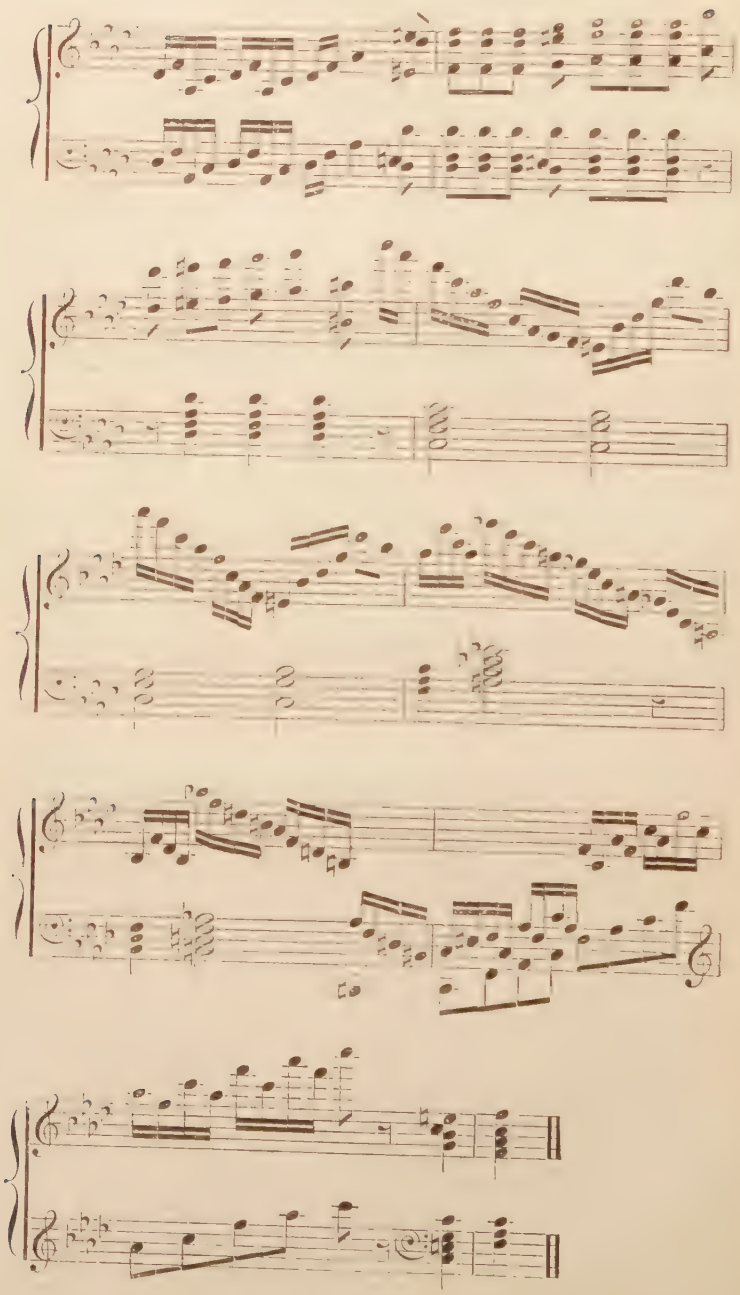


WEBER.—Concertstück, Op. 79.

Allegro passionato.

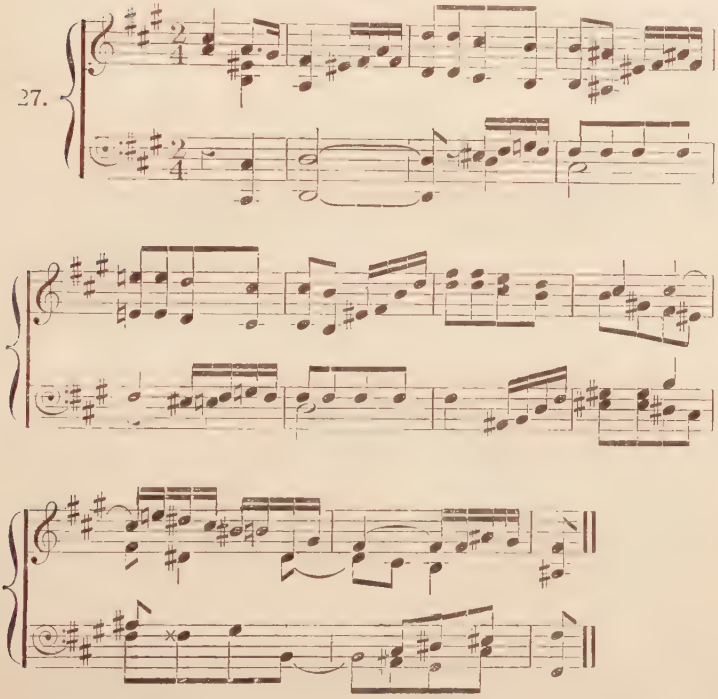
26.





Andante. MENDELSSOHN (1809-1847).—Fantasia, Op. 28.

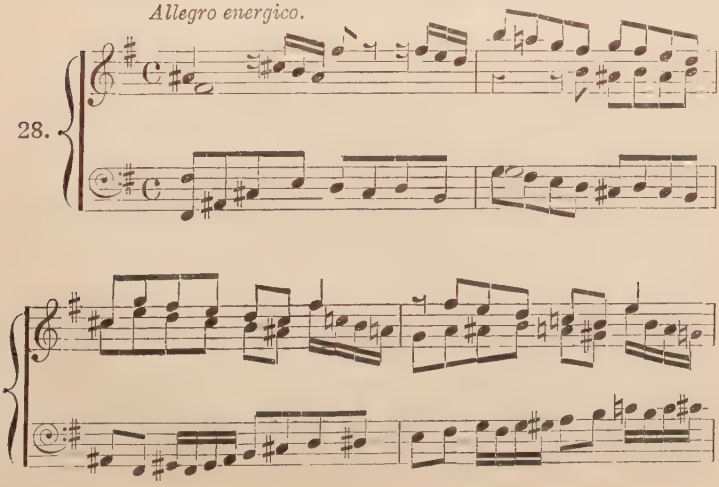
27.

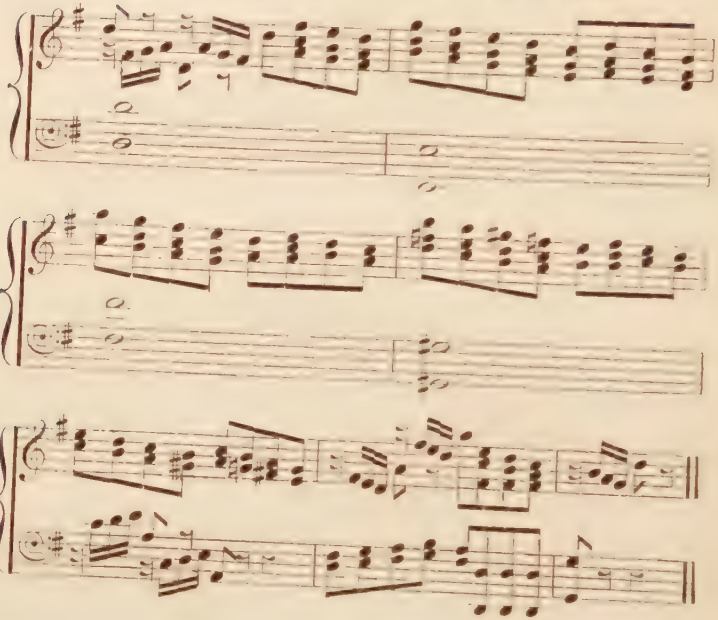


MENDELSSOHN.—Fugue in E minor.

Allegro energico.

28.

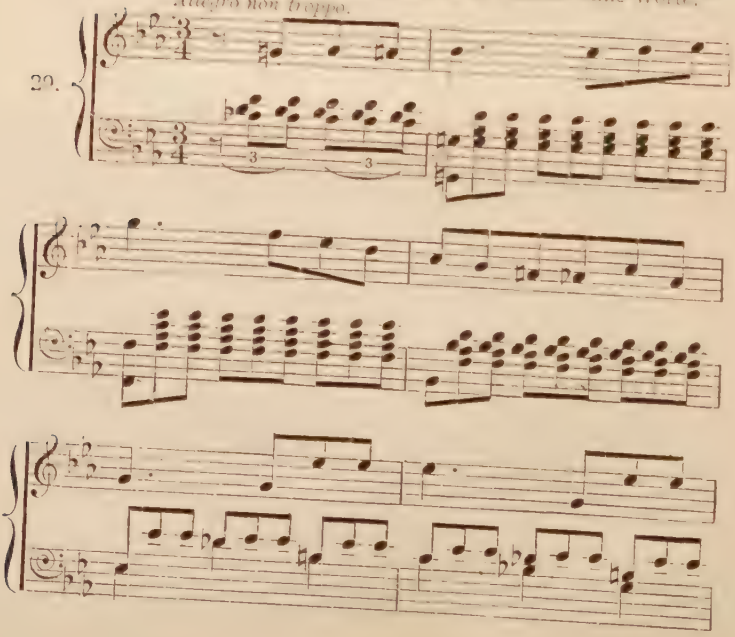


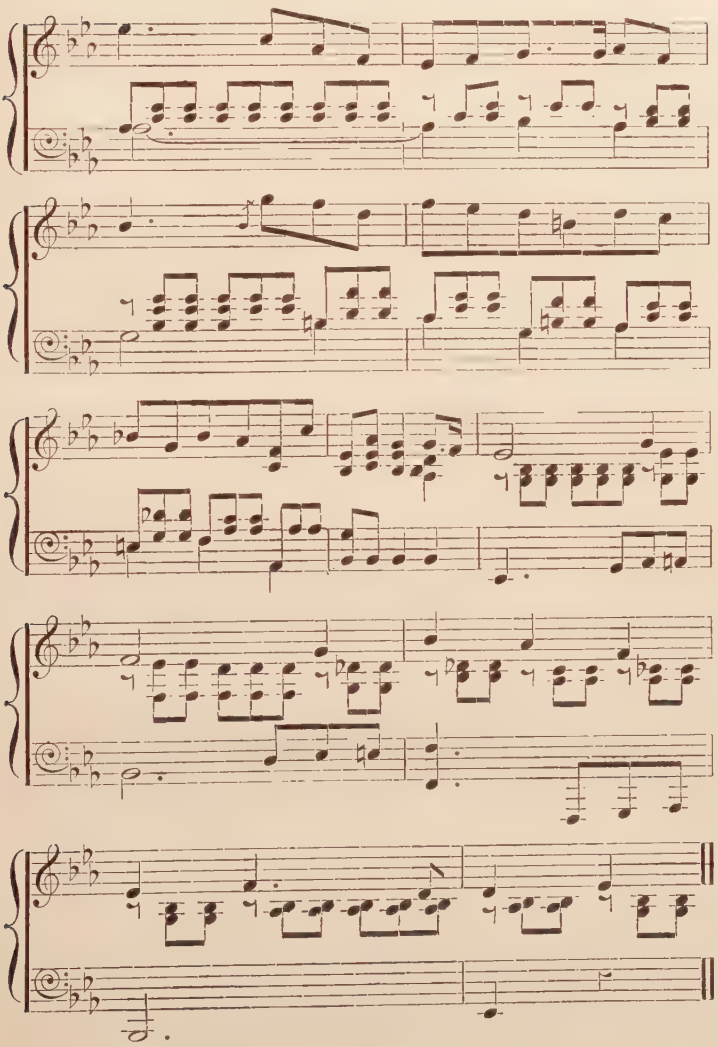


MENDELSSOHN.—No. 20 of "Lieder ohne Worte."

Allegro non troppo.

20.

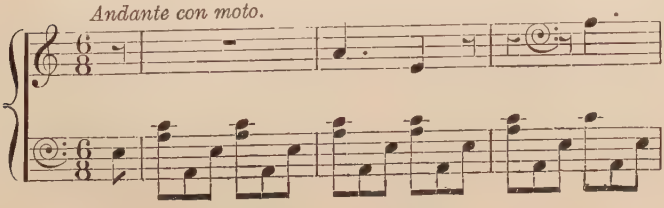


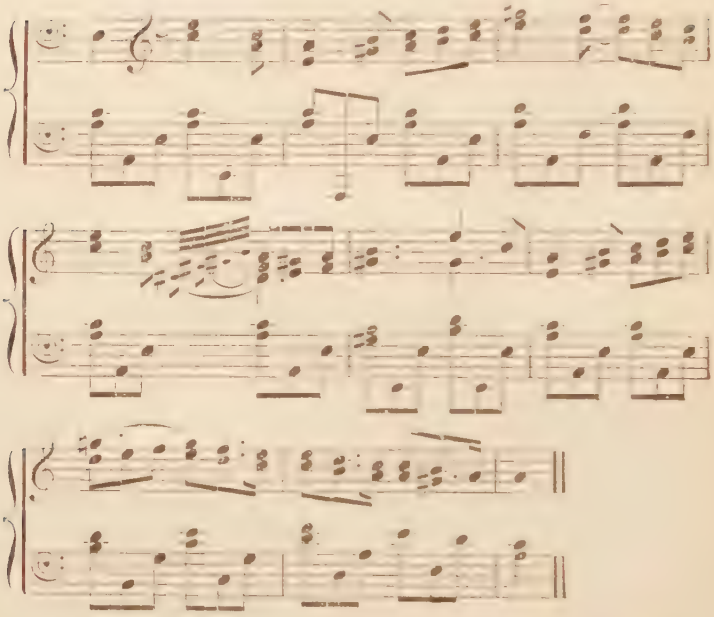


MENDELSSOHN.—No. 29 of "Lieder ohne Worte."

Andante con moto.

30.

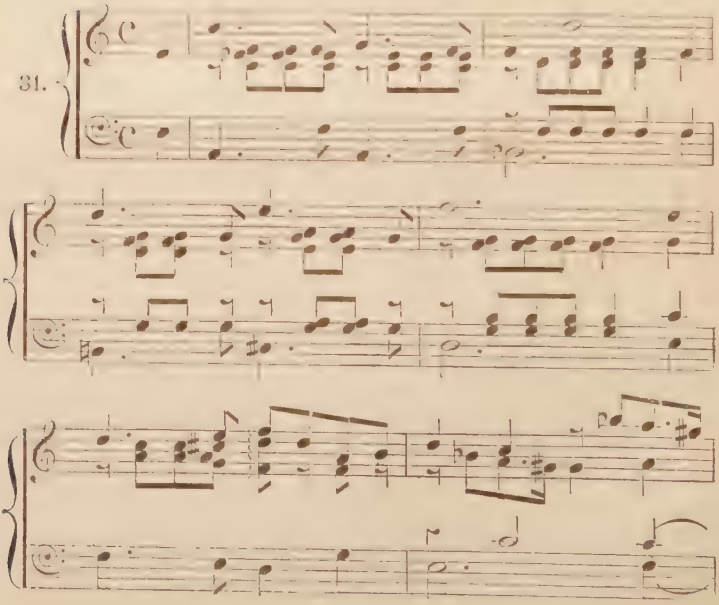


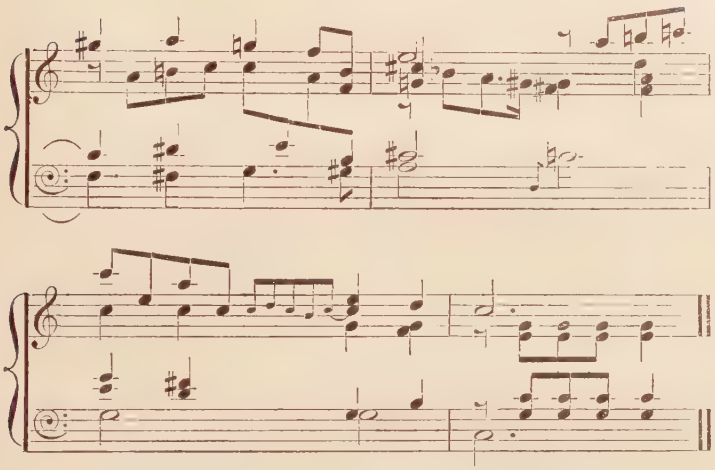


Andante espressivo.

SCHUMANN (1810–1856).—From Album for the Young.

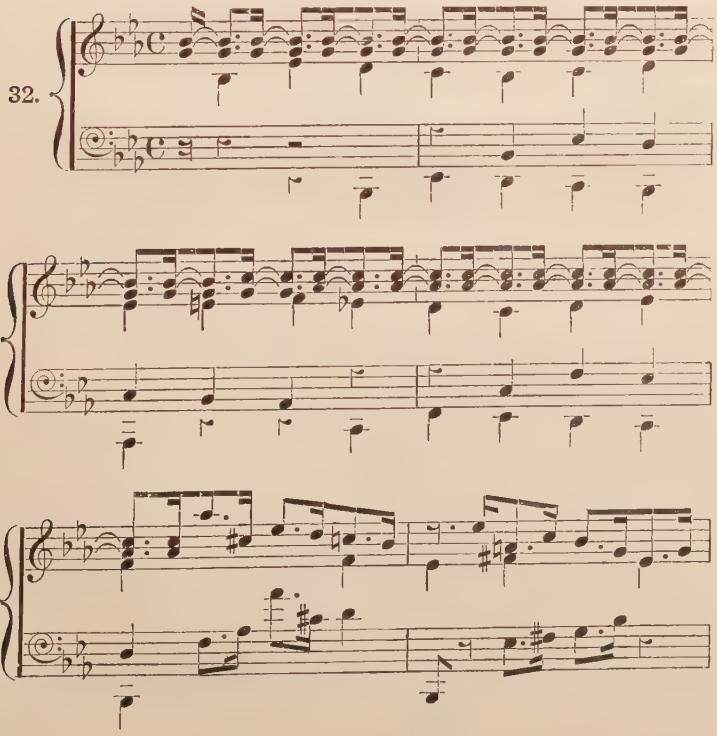
31.

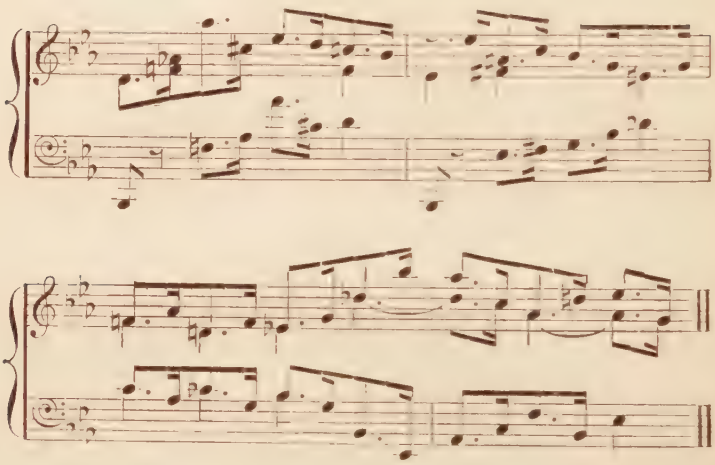




Moderato e con energia. SCHUMANN.—Fantasia in C, Op. 17.

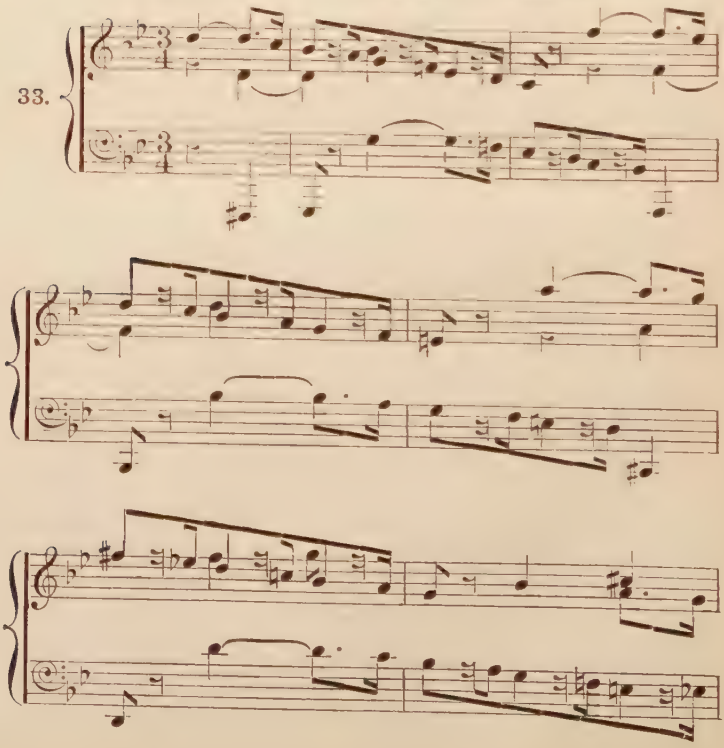
32.

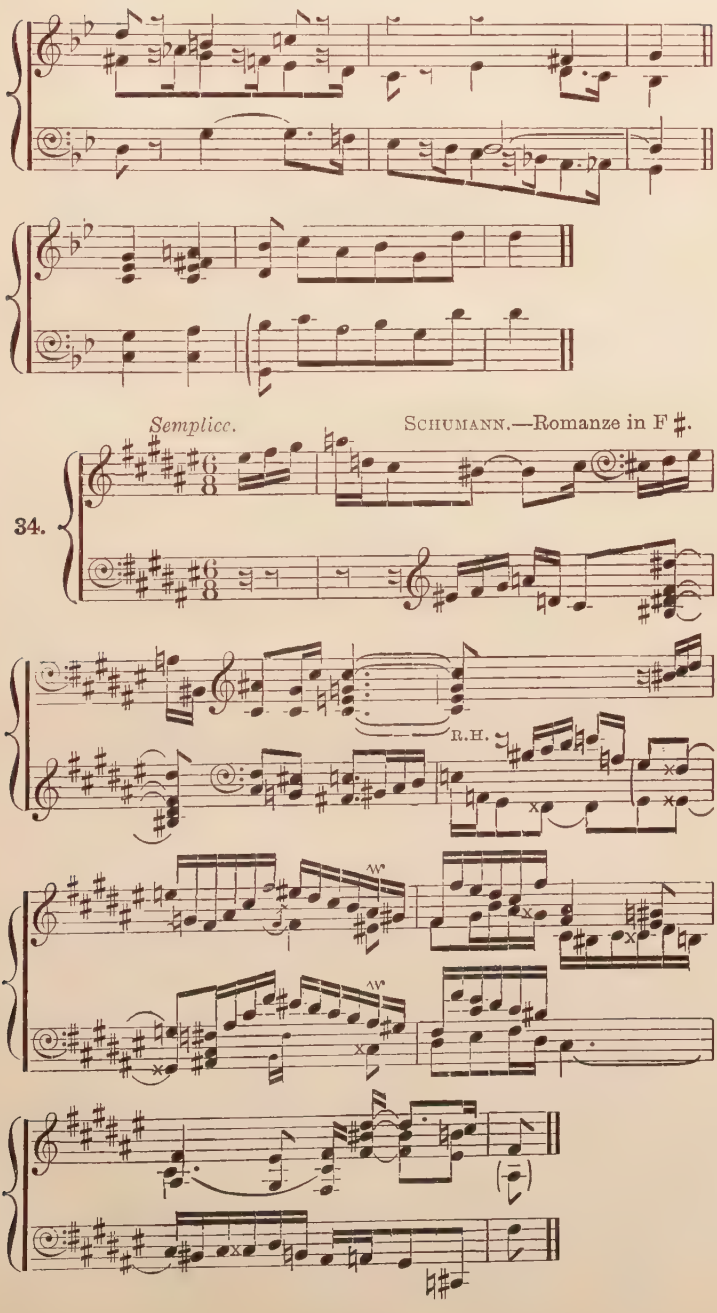




Molto vivace. SCHUMANN.—Kreisleriana, Op. 16.

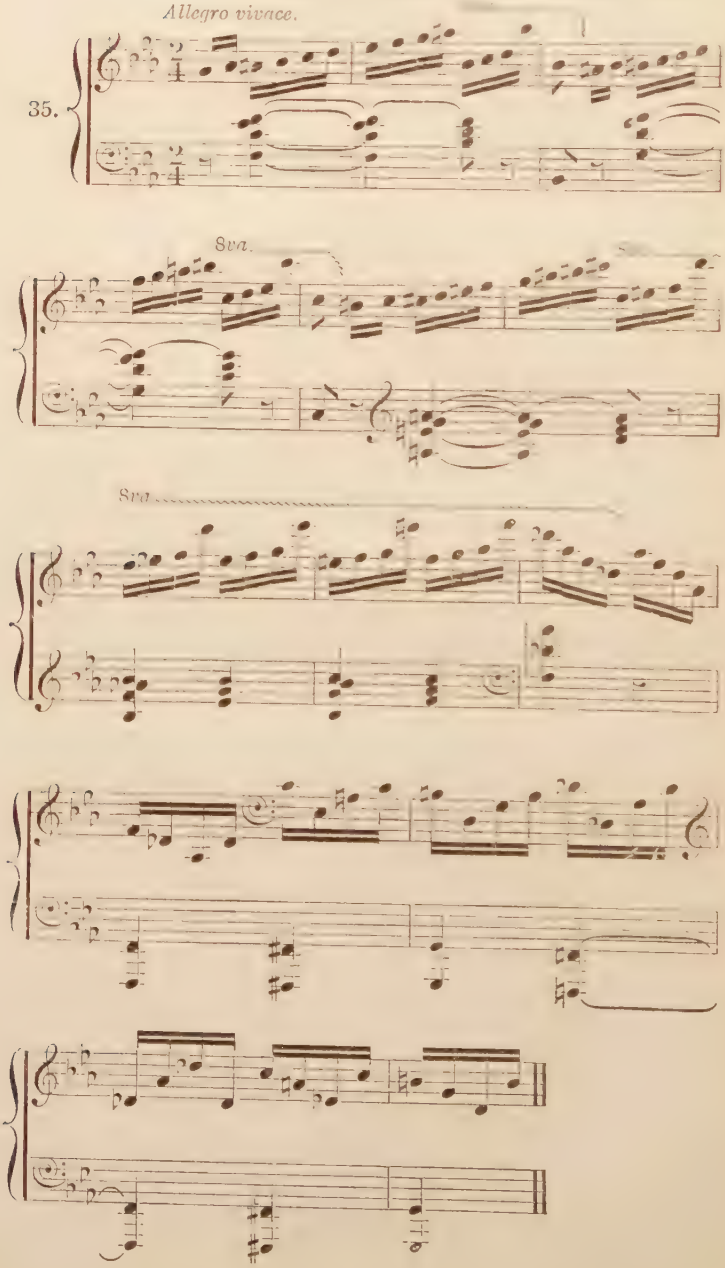
33.




Semplice.
SCHUMANN.—Romanze in F ♯.
34.
R.H.

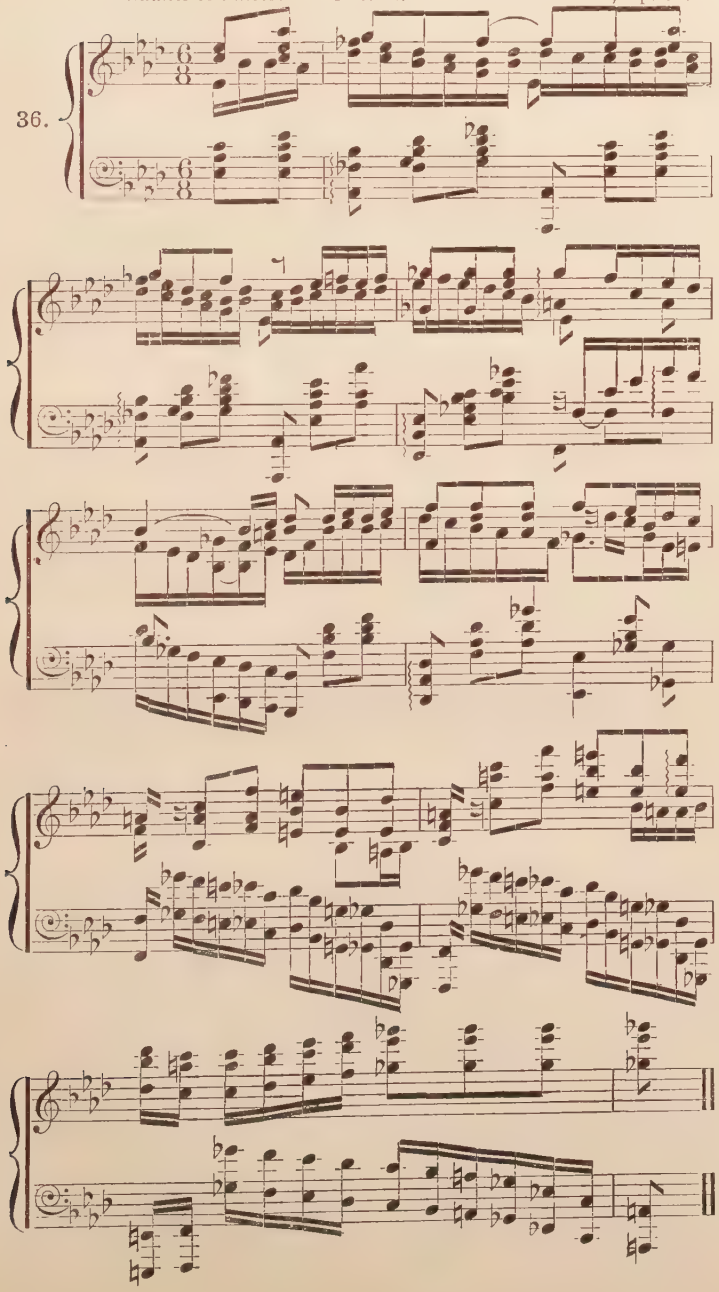
CHOPIN (1810–1849).—Rondeau in E♭, Op. 16.

35.



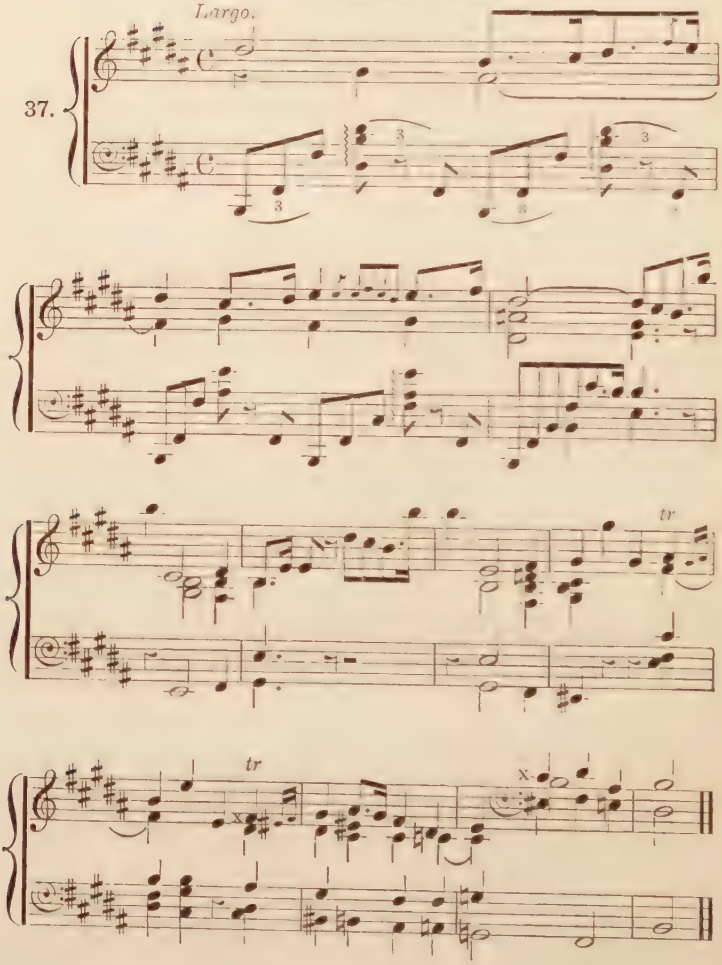
Andante con moto. CHOPIN.—Ballade in F minor, Op. 52.

36.



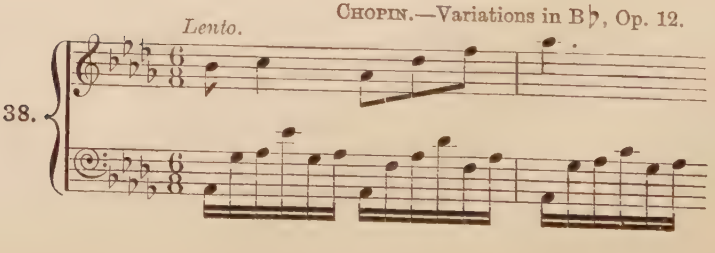
CHOPIN.—Sonata in B minor, Op. 59.

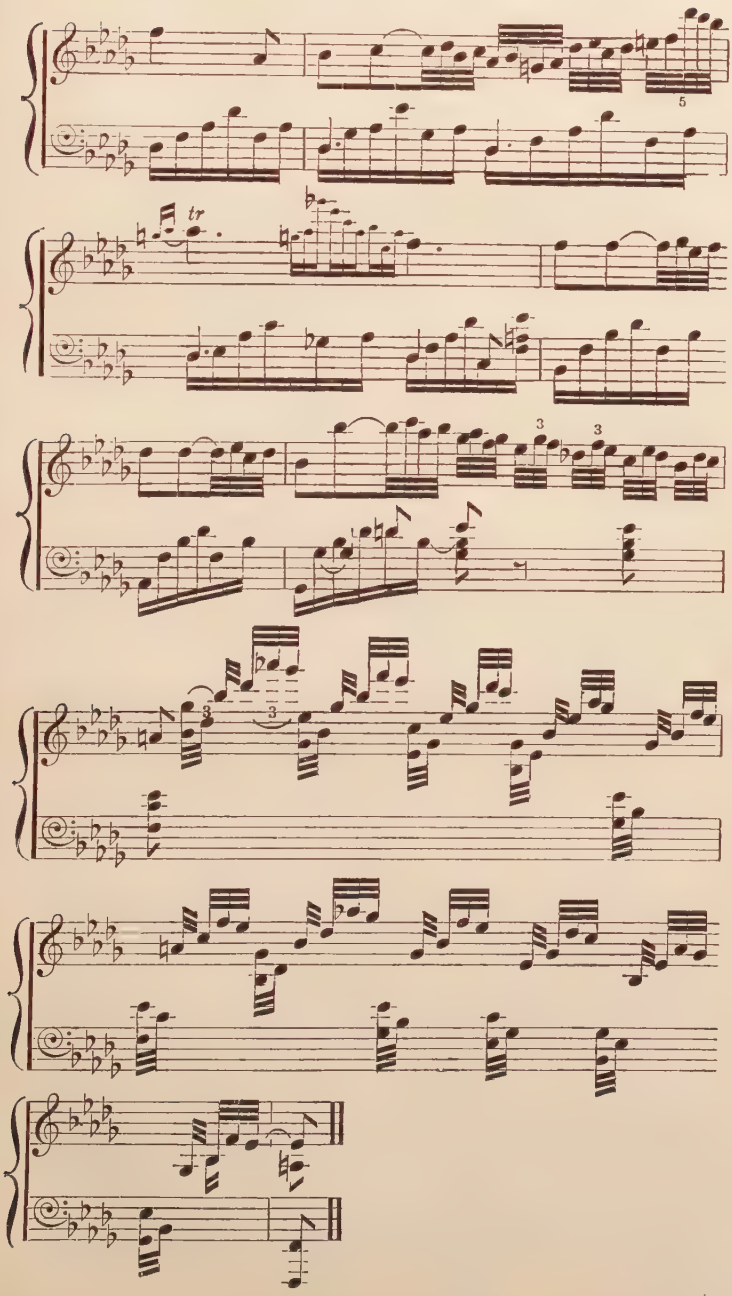
37.



CHOPIN.—Variations in B♭, Op. 12.

38.

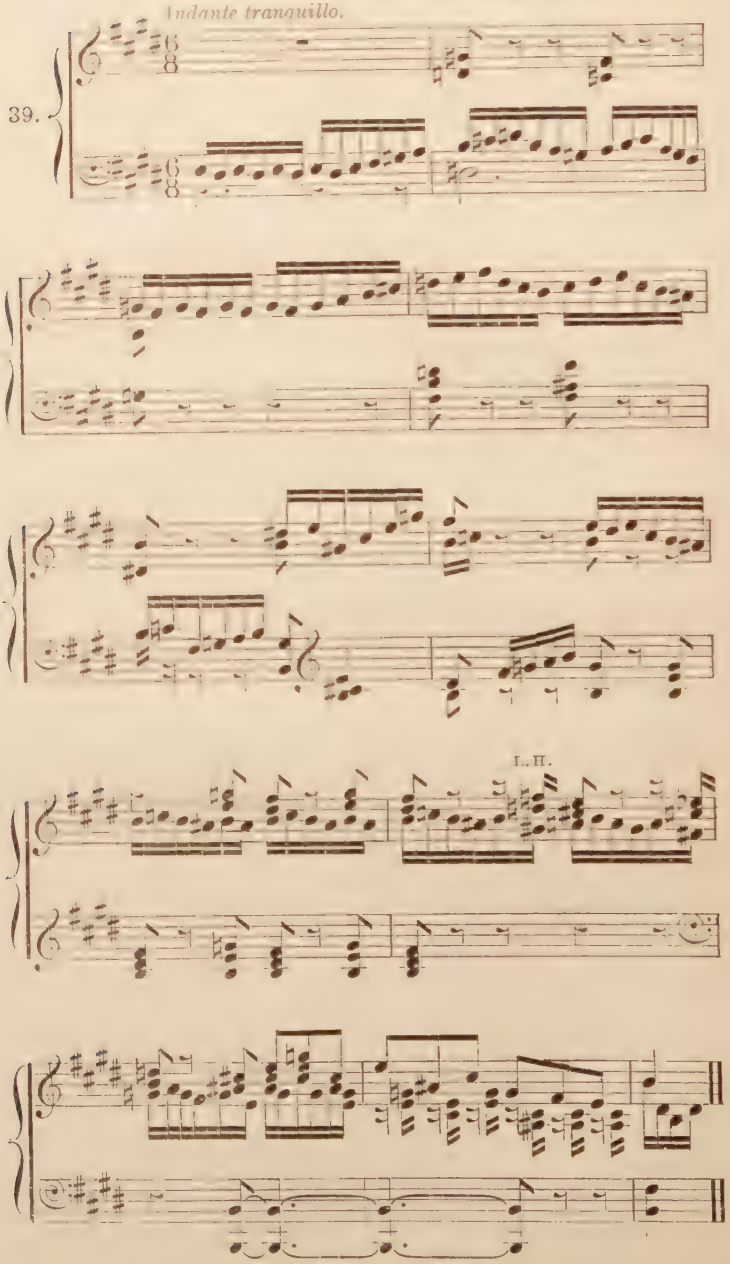



5
tr
3
3
3
3

STERNDALE-BENNETT (1816–1875).—"The Lake," Op. 10.

Andante tranquillo.

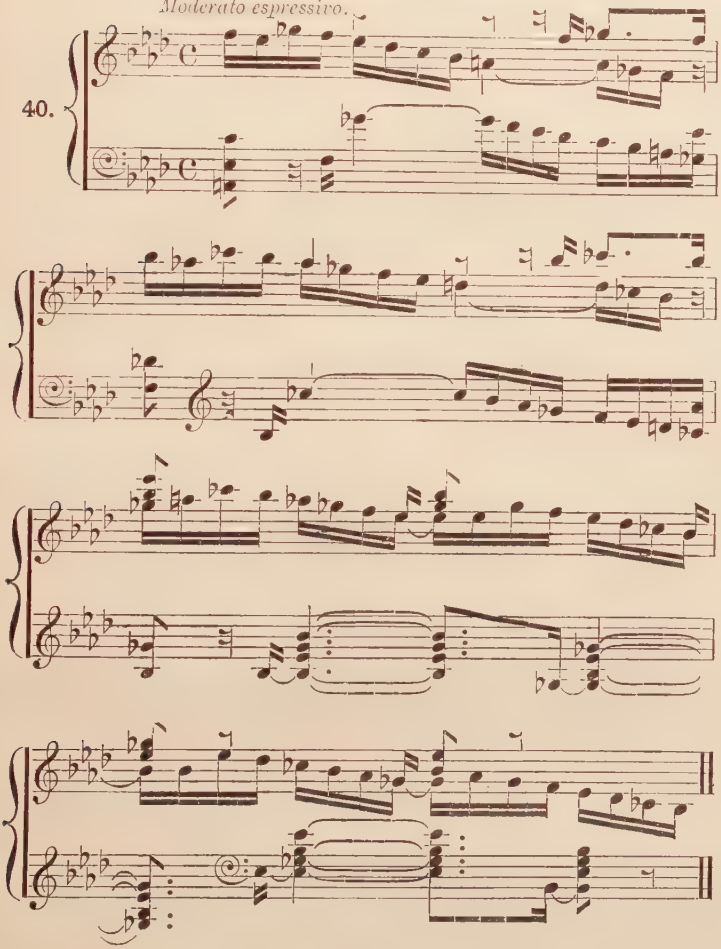
39.



STERNDALE-BENNETT.—Sonata in F minor, Op. 13.

Moderato espressivo.

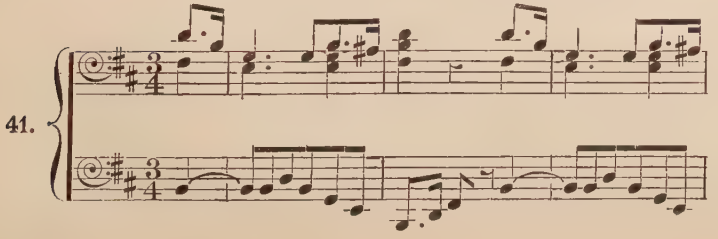
40.

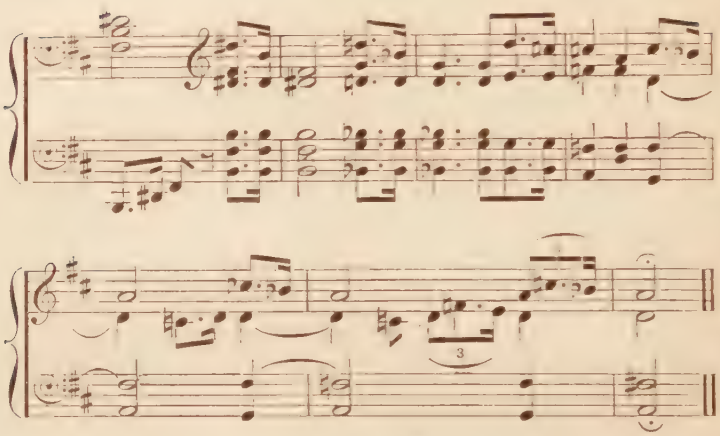


LISZT (1811–1886).—"Benediction de Dieu dans la solitude."

Andante.

41.

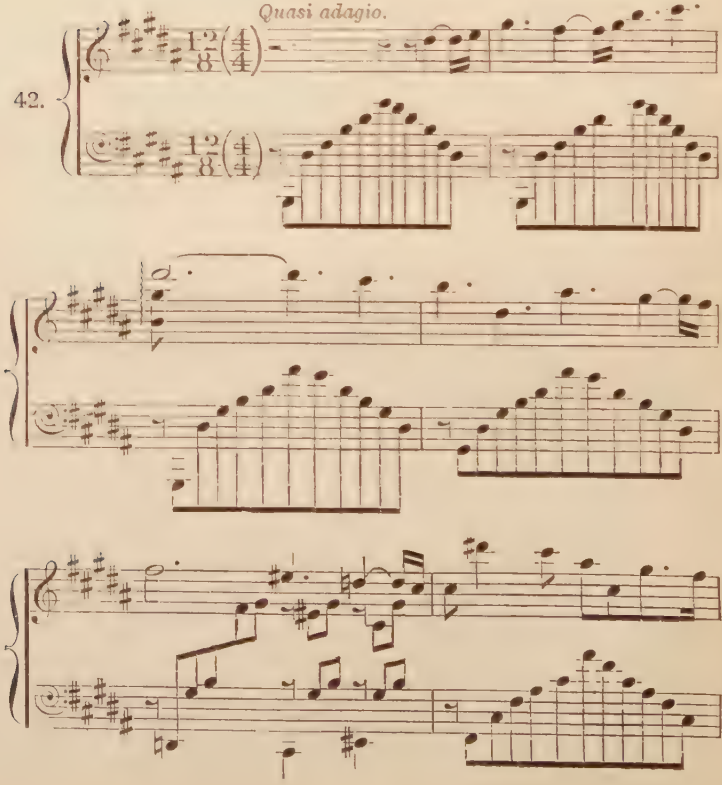


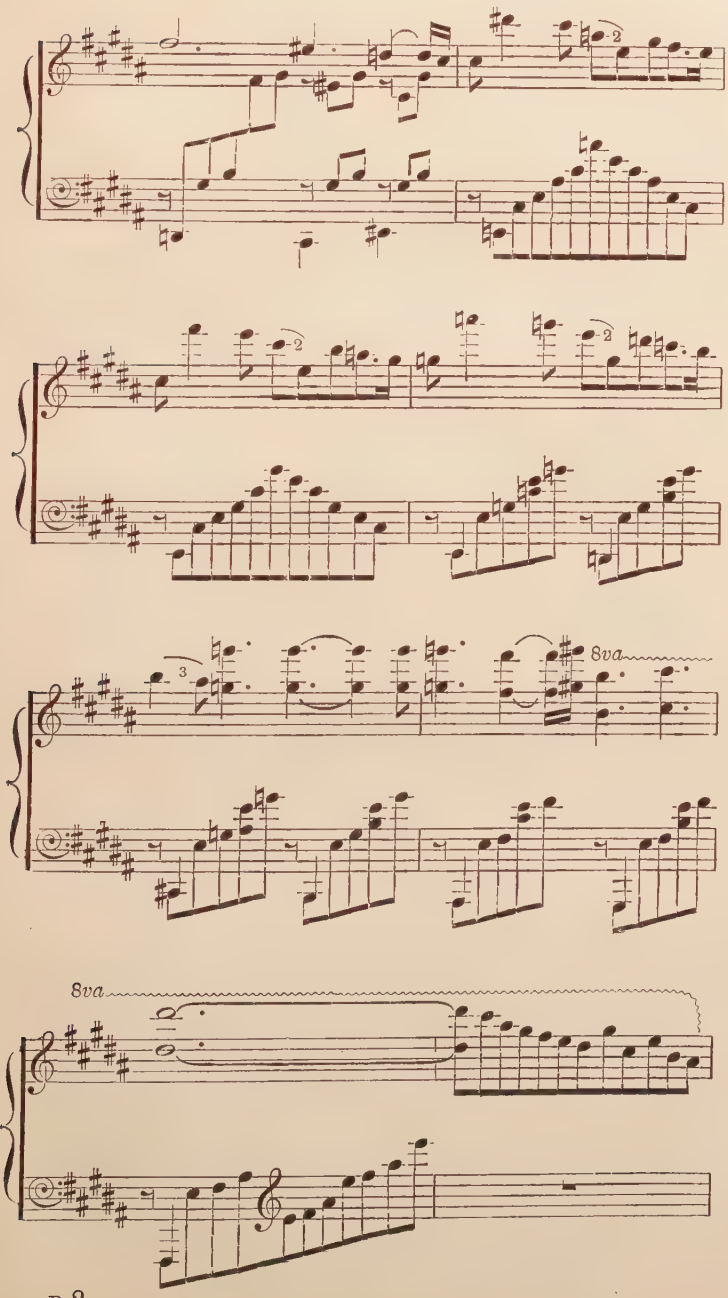


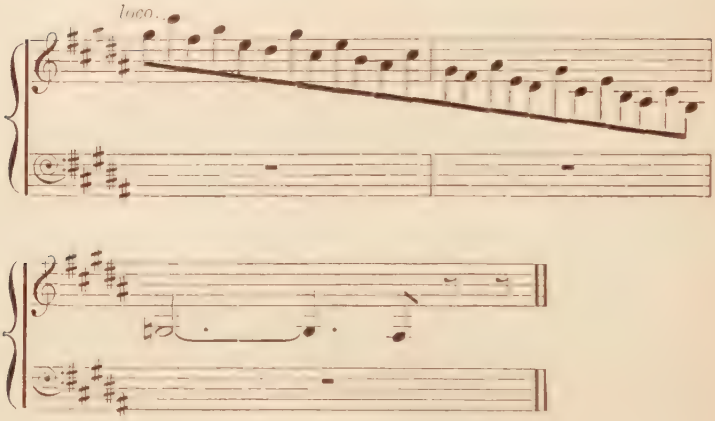
LISZT.—Pianoforte Concerto in E ♭.

Quasi adagio.

42.



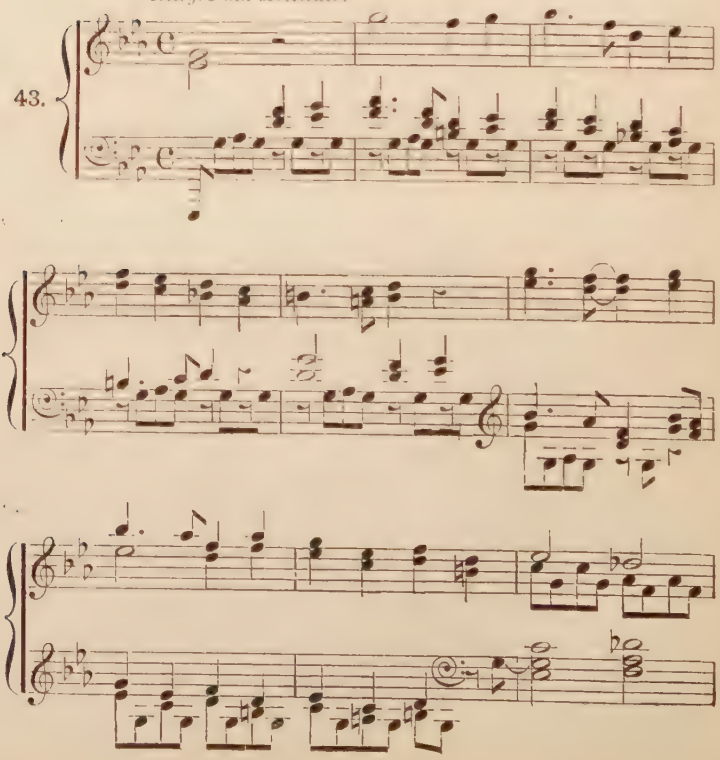

8va
8va

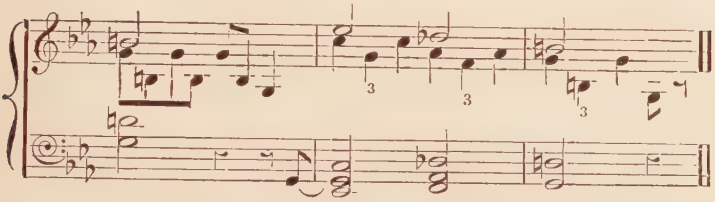


BRAHMS (1833–1897).—Sonata in C, Op. 1.

Allegro ma sostenuto.

43.

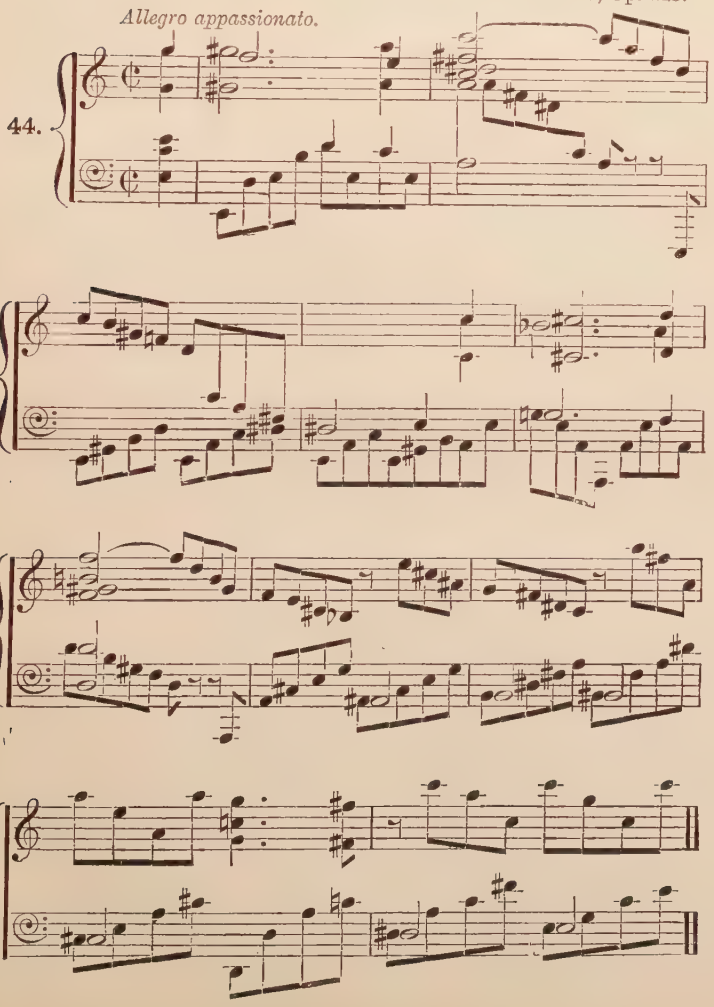




BRAHMS.—Intermezzo in C, Op. 118.

Allegro appassionato.

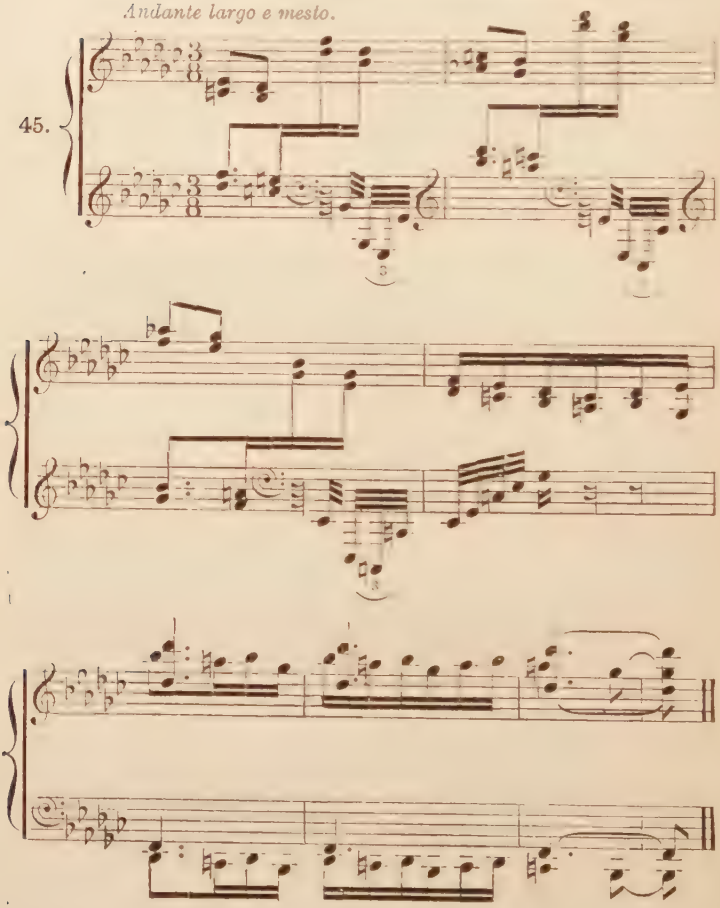
44.



BRAHMS.—Intermezzo in E♭ minor, Op. 118.

Andante largo e mesto.

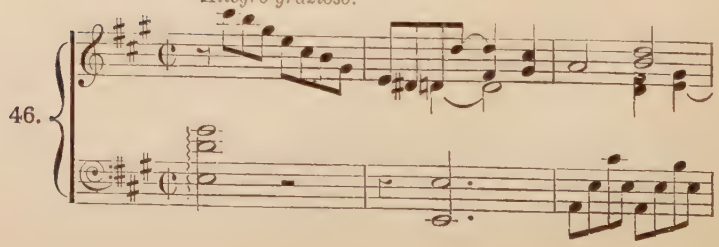
45.

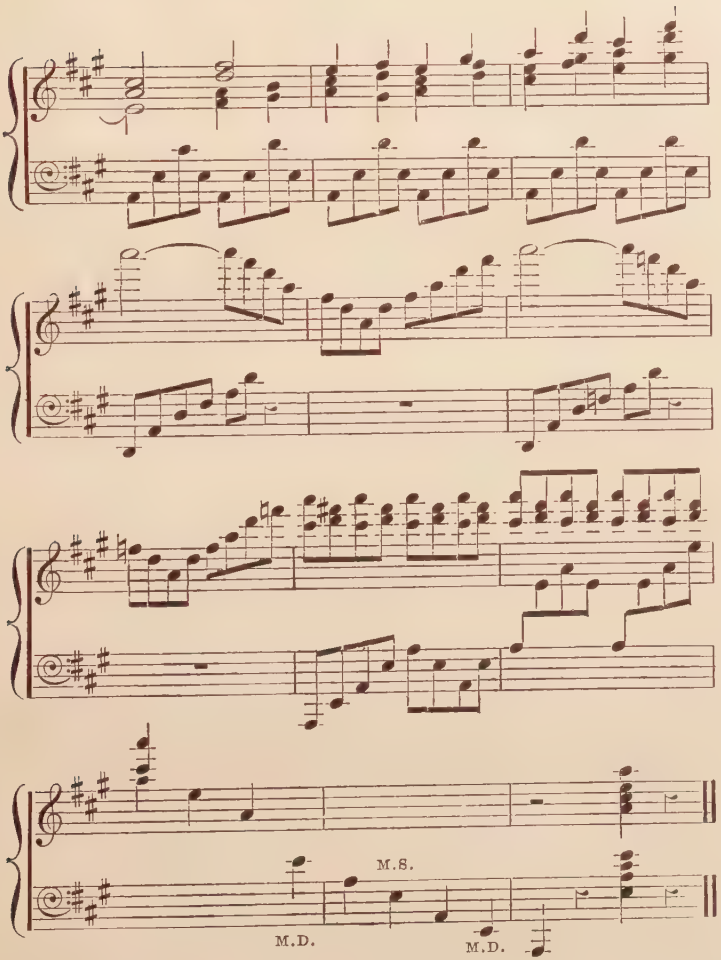


GRIEG (1843–1907).—Lyrische Stücke, Op. 57, No. 2.

Allegro grazioso.

46.



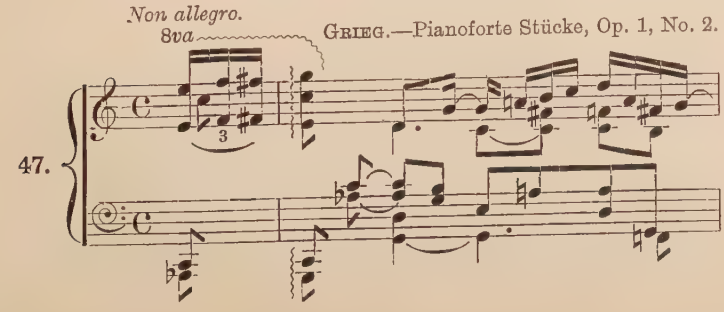


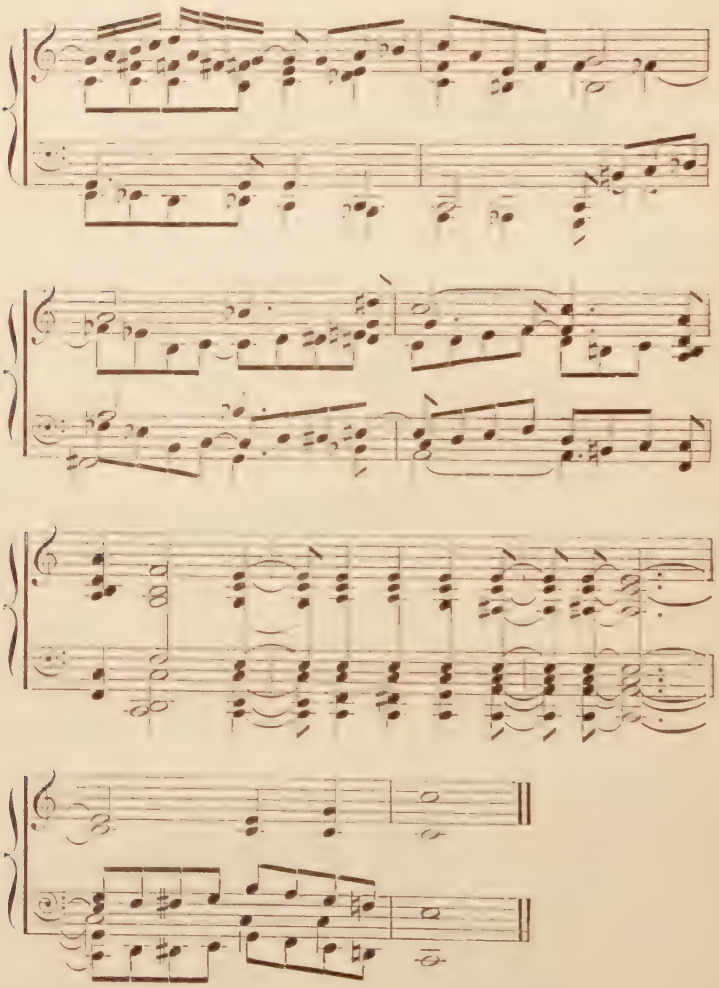
47.

Non allegro.

8va

GRIEG.—Pianoforte Stücke, Op. 1, No. 2.

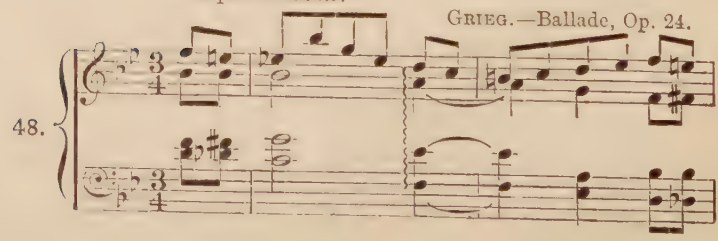


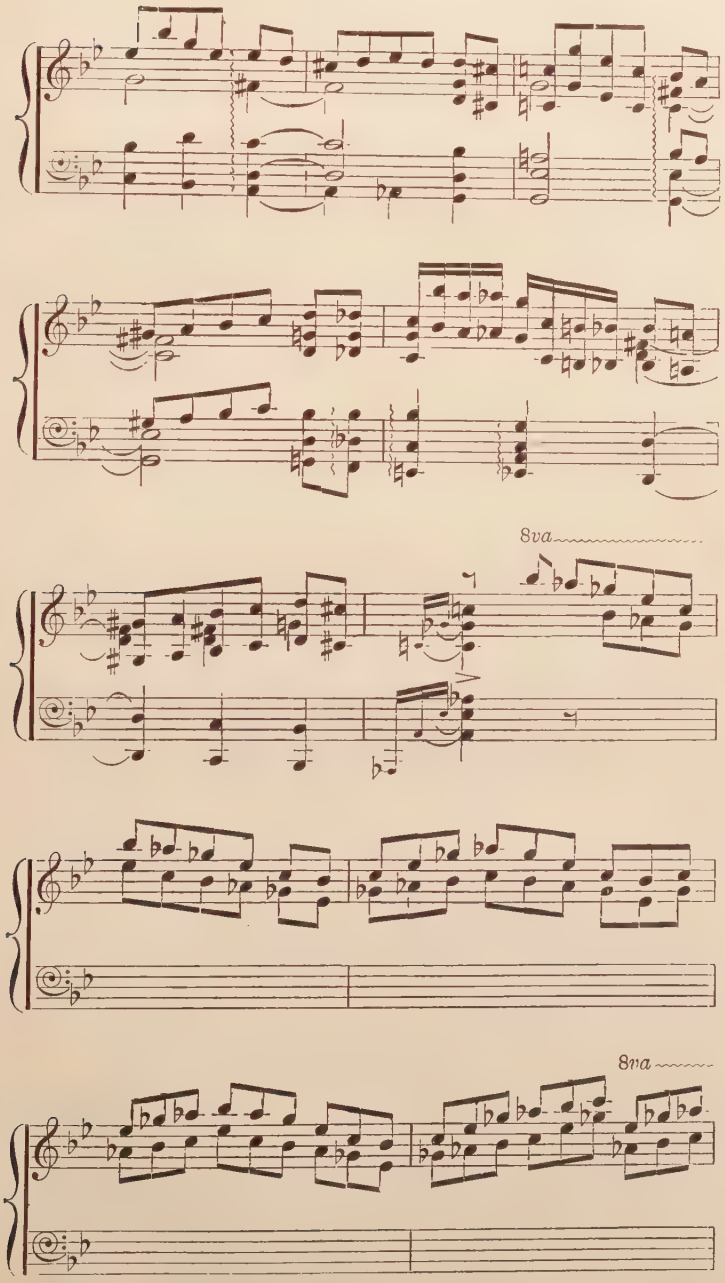


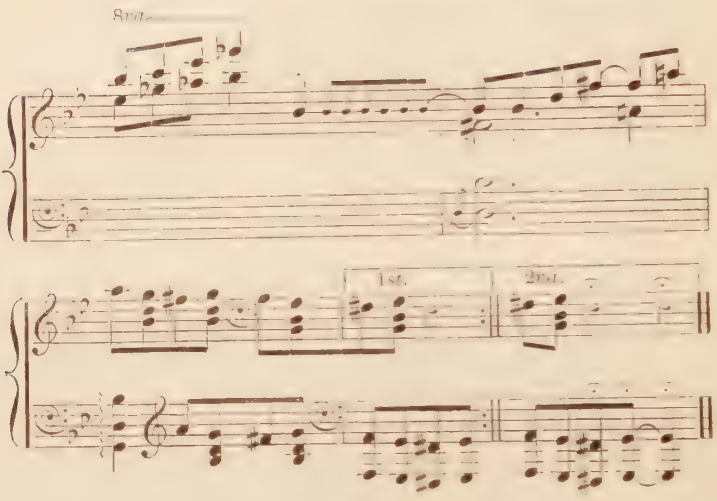
48.

Un poco andante.

GRIEG.—Ballade, Op. 24.

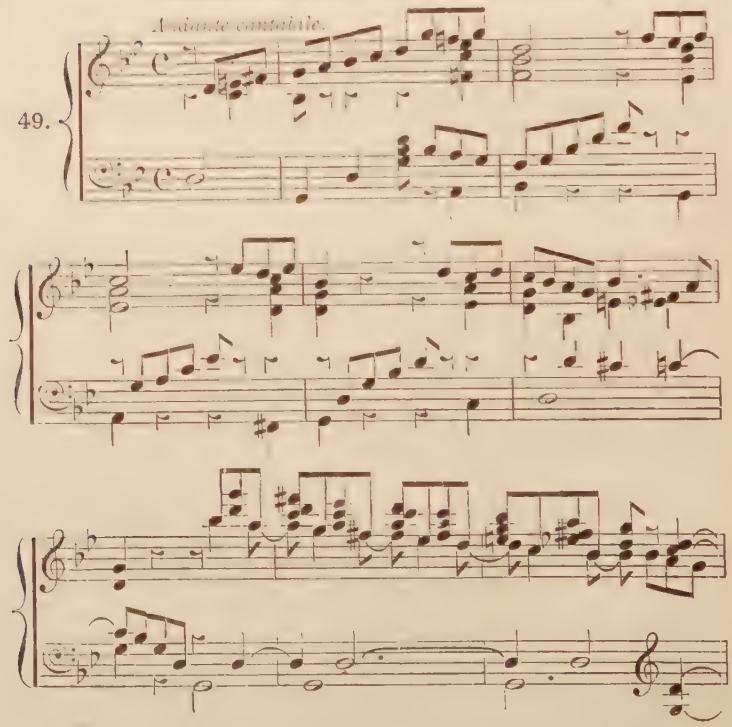


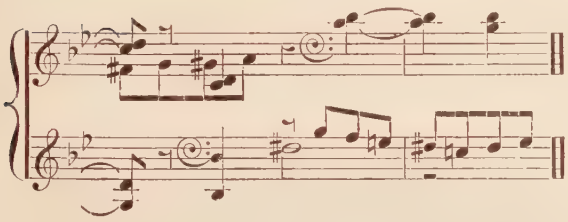

8va
8va



TSCHAÏKOWSKI (1840–1893). Barcarolle. Op. 37, No. 6.

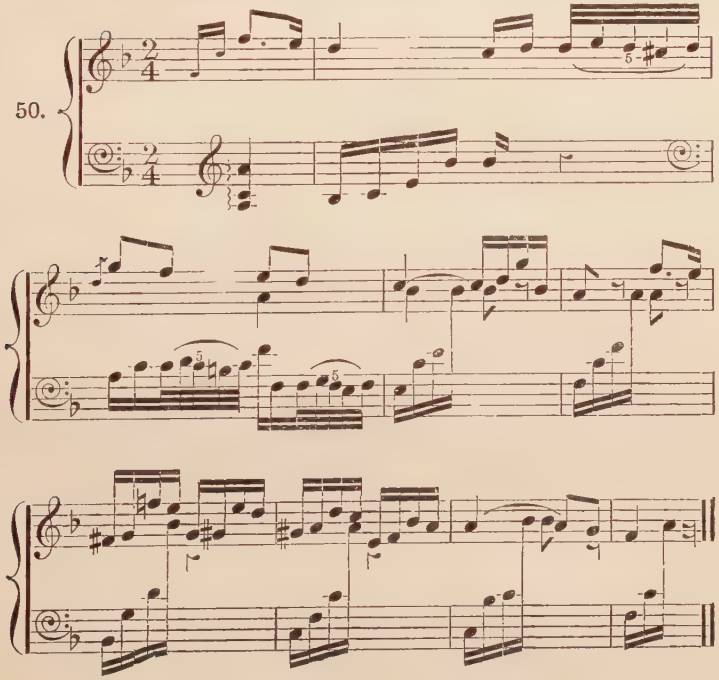
49.





Andante cantabile. TSCHAÏKOWSKI.—Nocturne, Op. 10, No. 1.

50.



Part II.

QUESTIONS AND EXERCISES IN MUSICAL FORM.

(INTENDED AS A COMPANION TO THE AUTHOR'S "FORM IN MUSIC.")

FIRST GROUP.

ACCENT, TIME AND RHYTHM.

1. Name some of the evidences of Form in music, and describe them in detail.

2. Distinguish between the terms Melody and Harmony, and shew by an example (or examples) how a melody may, by its own outline, strongly suggest its connexion with a clearly-defined harmony.

3. State in what important way Rhythmic shape is connected with and influenced by Harmony.

4. Name a few types of musical composition whose titles readily afford some clue to their *character*.

5. What is meant by Accent? In what way does Accent lie at the root of all idea of musical shape?

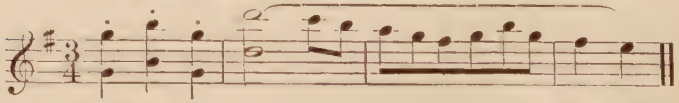
6. What is Time? Shew various kinds of Time by musical examples.

7. Shew, by examples, two easily-recognizable ways in which the universal instinct of Duple and Triple accentuation, or grouping, is illustrated in music.

8. Are all the bars, or measures, of the following passages equally accented? If not, mark those that are rhythmically stronger with >.

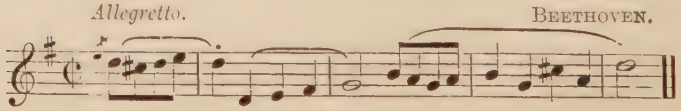
Presto alla tedesca. BEETHOVEN.

(a)

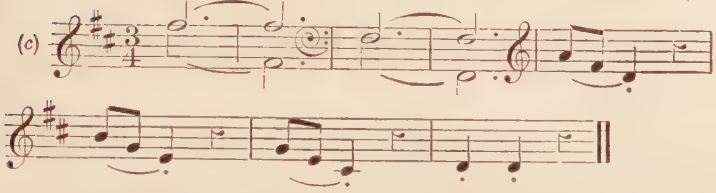


Allegretto. BEETHOVEN.

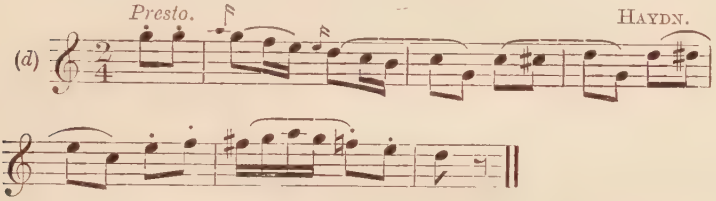
(b)



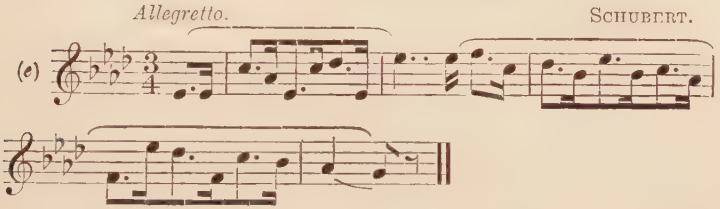
(c) *Allegro vivace.* BEETHOVEN.



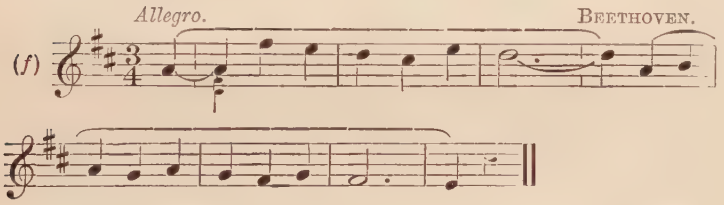
(d) *Presto.* HAYDN.



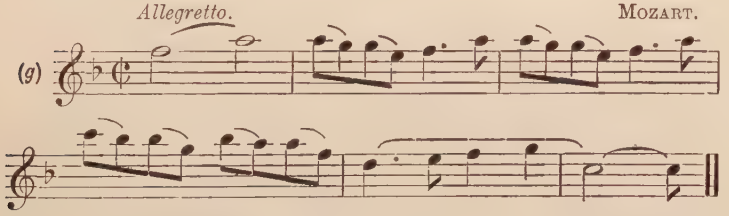
(e) *Allegretto.* SCHUBERT.



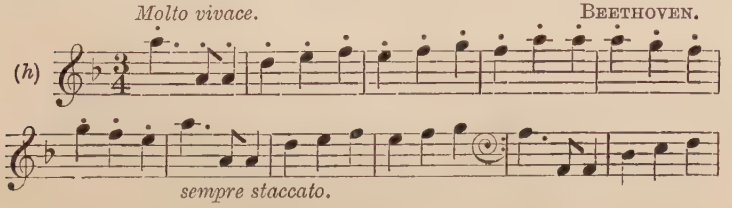
(f) *Allegro.* BEETHOVEN.



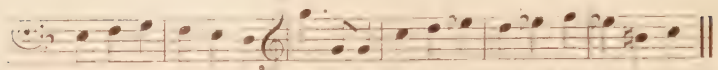
(g) *Allegretto.* MOZART.



(h) *Molto vivace.* BEETHOVEN.



sempre staccato.



N.B. Comment on any peculiarity in the grouping of the bars in this extract.

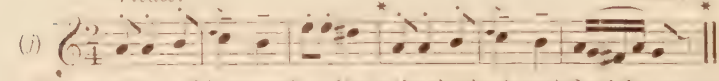
BEETHOVEN.

Presto.

(*c*)

Vivace.

(*f*)



The asterisks in this example indicate the rhythmic periods of the music, *i.e.*, its grouping into phrases.

9. What do you mean by Rhythm? Distinguish between it and (*a*) Accentuation, (*b*) Time.

10. Describe the term Cadence, and give examples (from some standard work) of the more familiar types of Cadence.

11. (*a*) What part do Cadences play in determining the Rhythm of a passage? (*b*) Describe approximately the mental effect of each kind of Cadence, comparing each with the idea of punctuation in speech or writing.

12. Name the two most important rhythmical periods.

13. (*a*) What is a Phrase? (*b*) What is the length of the most usual type of Phrase?

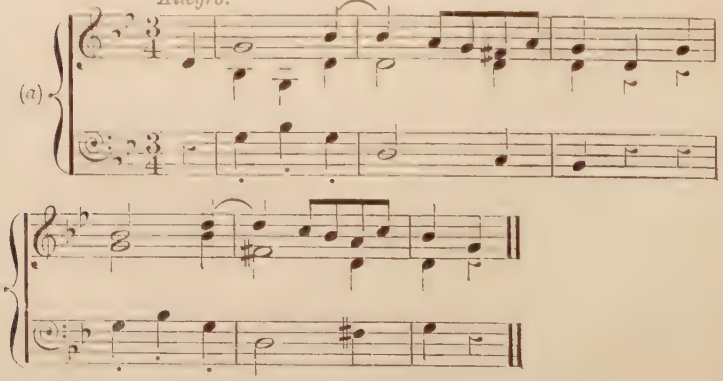
14. Give several examples, from standard works, of such "normal" Phrases.

15. Of what length are the Phrases in the following examples? Indicate the conclusion of each Phrase by an asterisk.

MOZART.

Allegro.

(*a*)

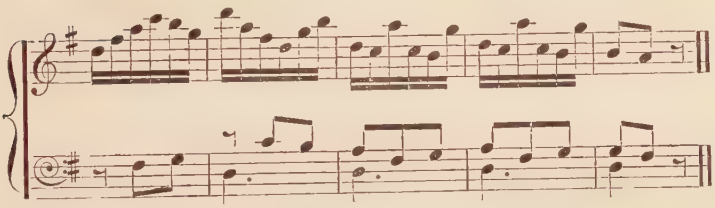


HAYDN.

Molto allegro.

tr

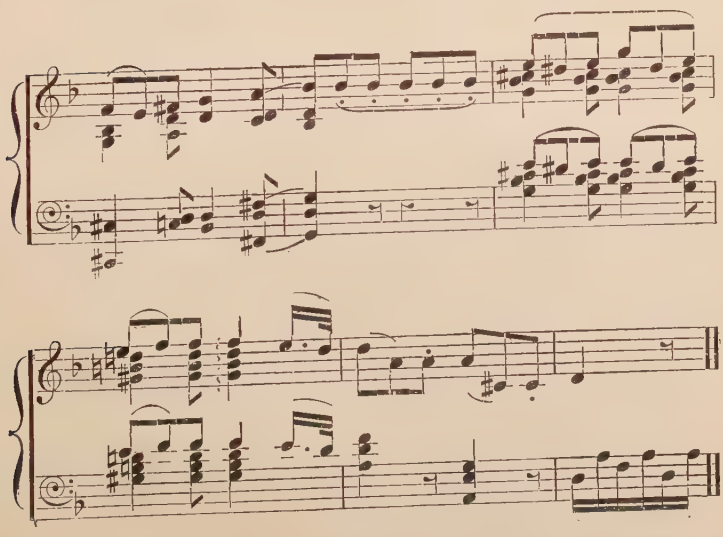
(b)

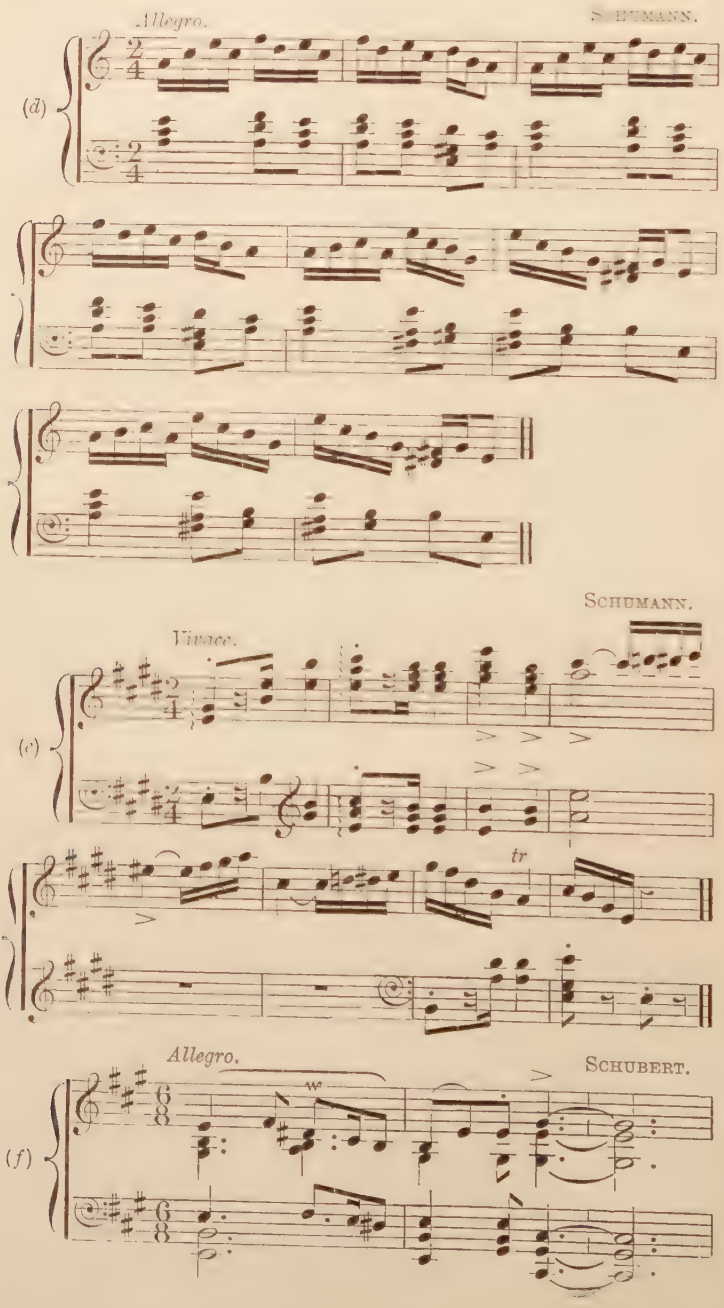


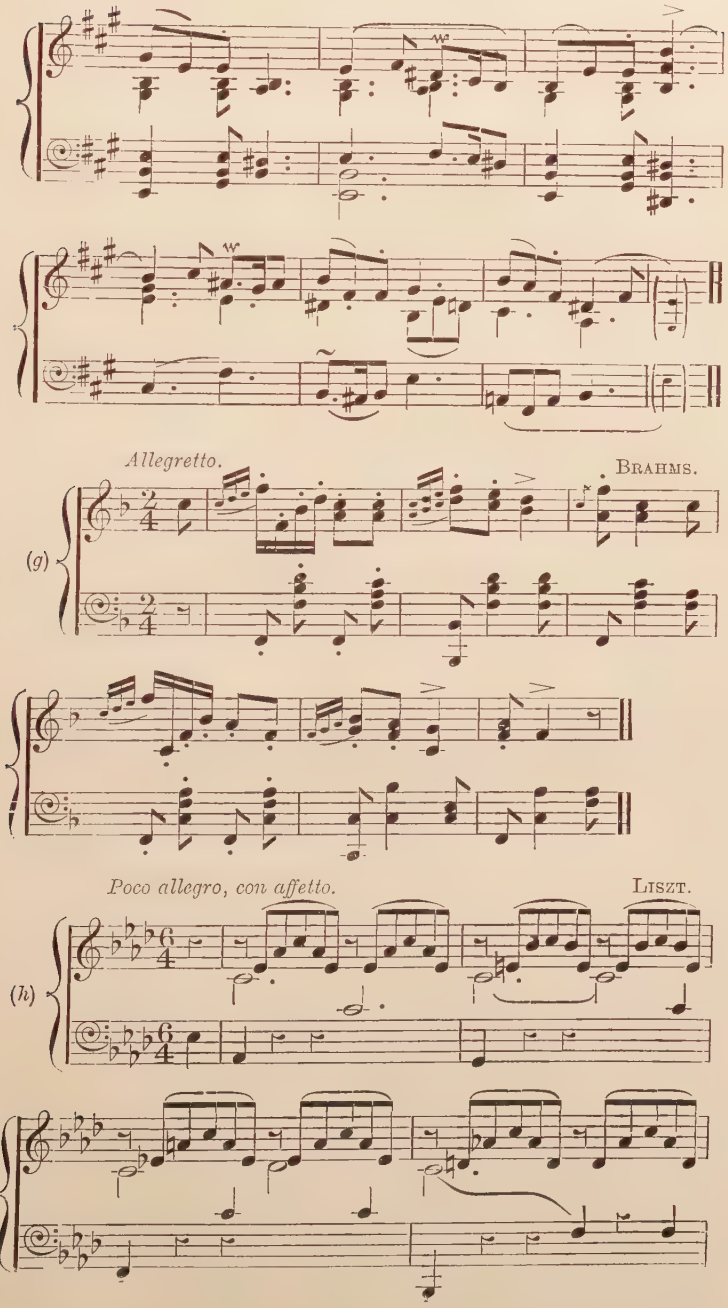
BEETHOVEN.

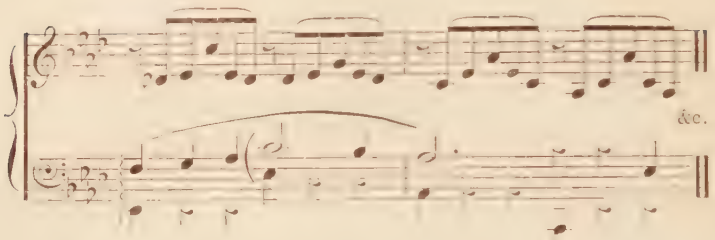
Largo e mesto.

(c)



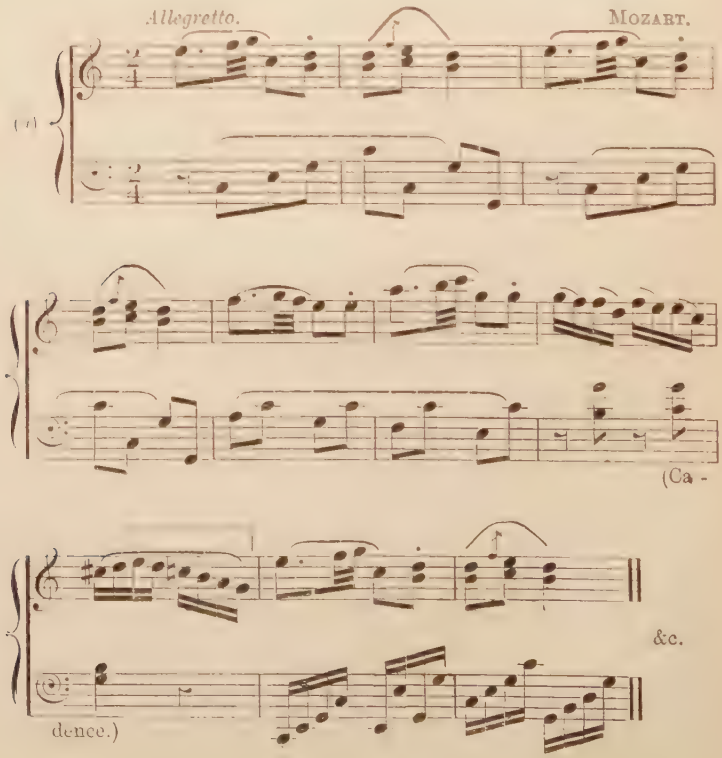

Allegro.
SCHUMANN.
(d)
SCHUMANN.
Vivace.
(e)
tr
Allegro.
SCHUBERT.
(f)


Allegretto.
BRAHMS.
(g)
Poco allegro, con affetto.
LISZT.
(h)



16. Does a phrase invariably begin rhythmically at the same moment that it begins melodically? If not, state under what conditions it would not do so, and give some examples from some standard work or works.

17. State, in each of the following extracts, whether the notes included within the [ ] are to be regarded (i) with reference to the phrase which they follow, or (ii) with reference to that which they precede, or (iii) as a link between the two phrases :—



MOZART.

Allegro con spirito.

(b)

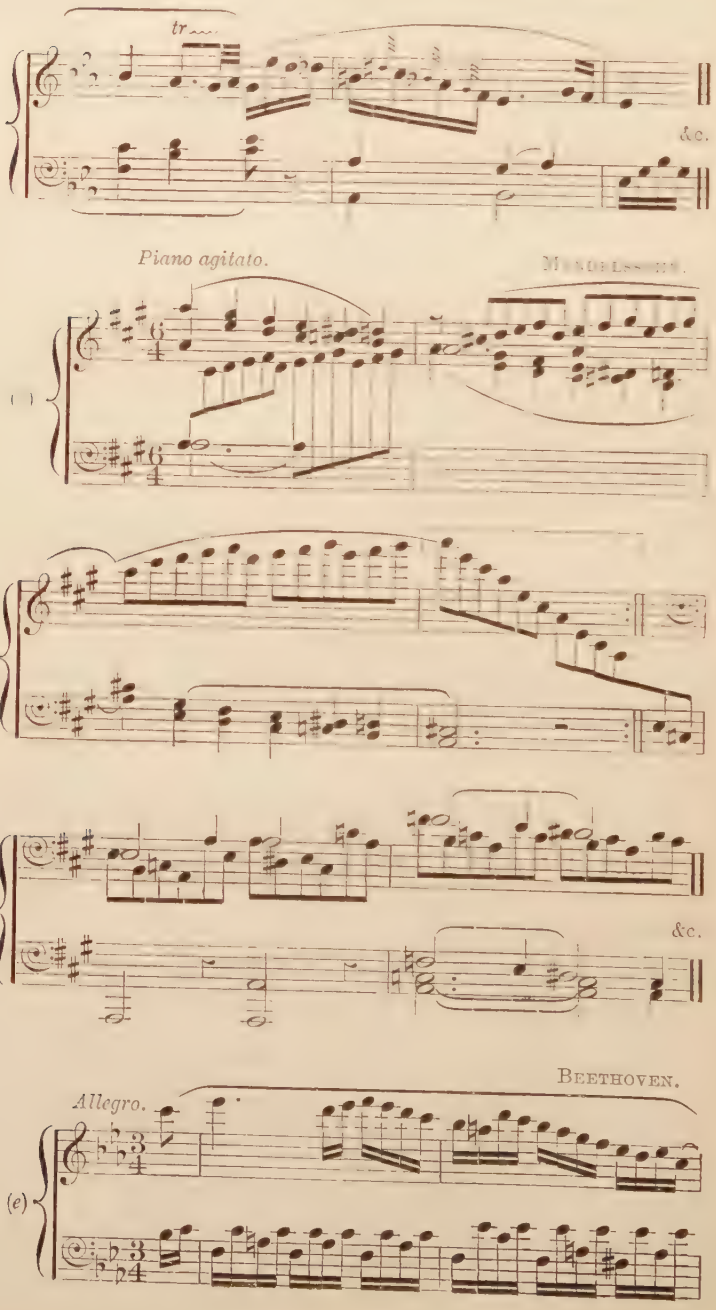
(Cadence. . .)

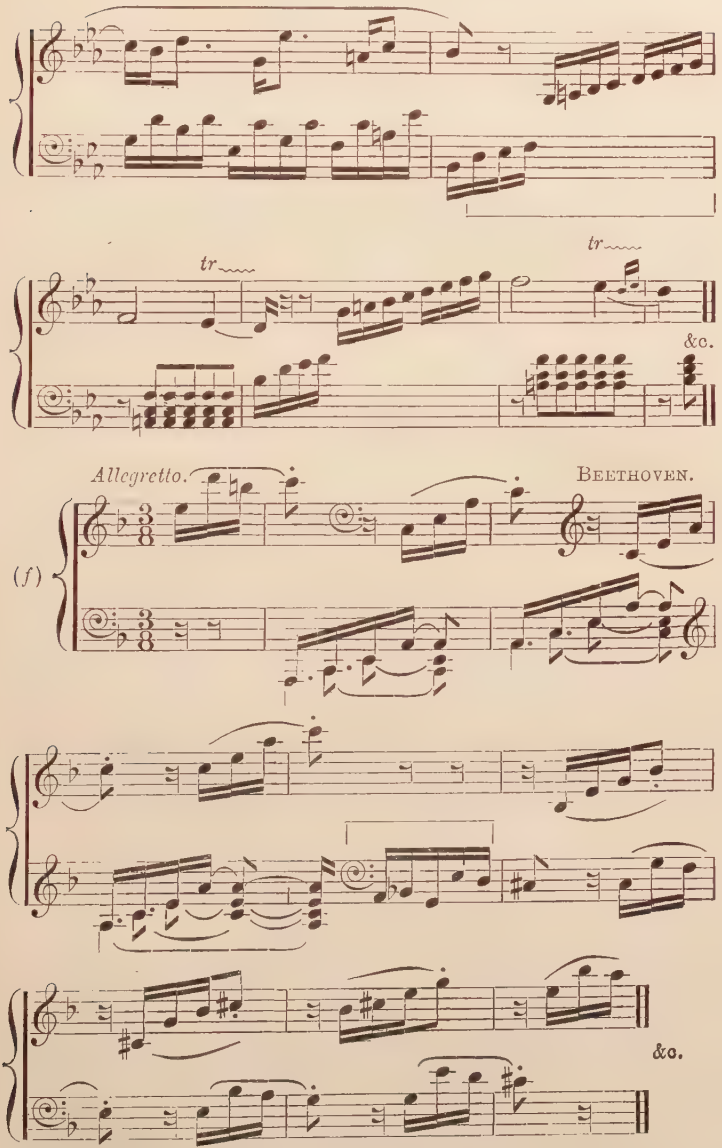
&c.

Andante cantabile. MOZART.

(c)

(Cadence.)


tr
&c.
Piano agitato.
(d)
&c.
BEETHOVEN.
Allegro.
(e)



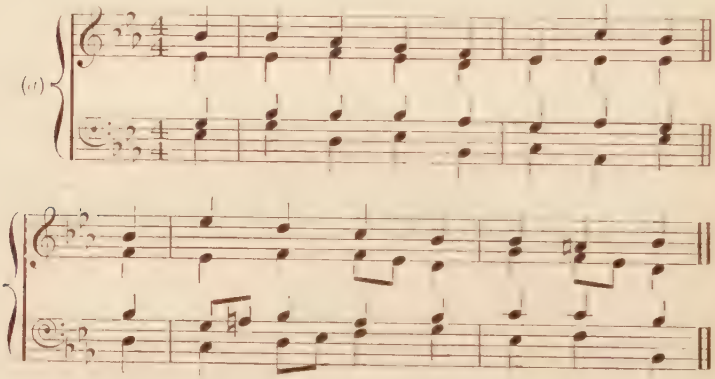
18. Upon what part of the final bar of a Phrase does the "Cadence-chord"* usually fall? Give some examples.

* For the explanation of this term, see the Author's "Form in Music," pages 16 and 17 (footnote).

19. Name three cases in which an exception to this general rule is frequently to be found.

20. Does the barring of the following passages convey the correct idea of the accentuation of the music? If not, alter the barring so as to produce the effect actually intended by the composer:—

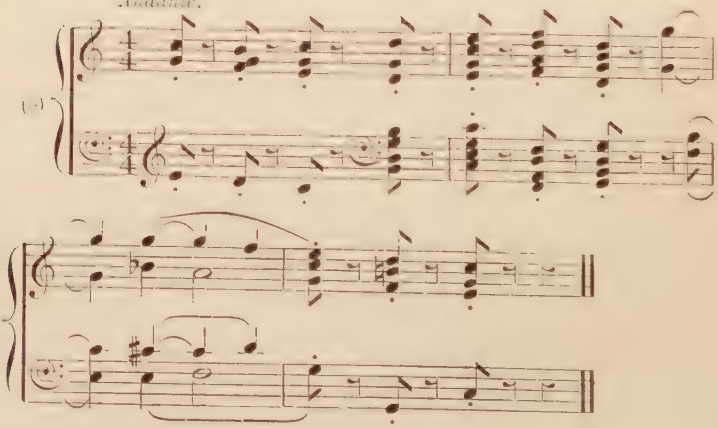
(a)



BEETHOVEN.

Andante.

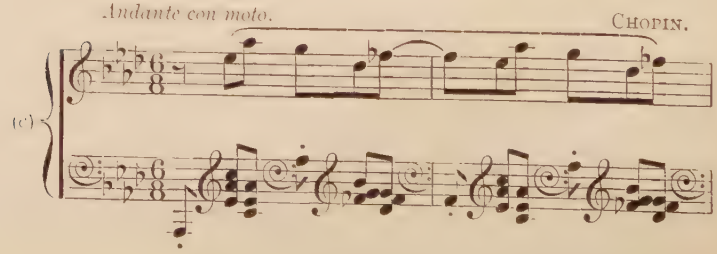
(b)

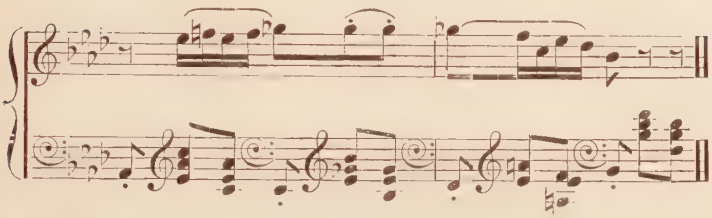


Andante con moto.

CHOPIN.

(c)





SECOND GROUP.

PHRASES AND SENTENCES—RHYTHMIC EXTENSION AND CONTRACTION.

1. Define a musical Sentence.

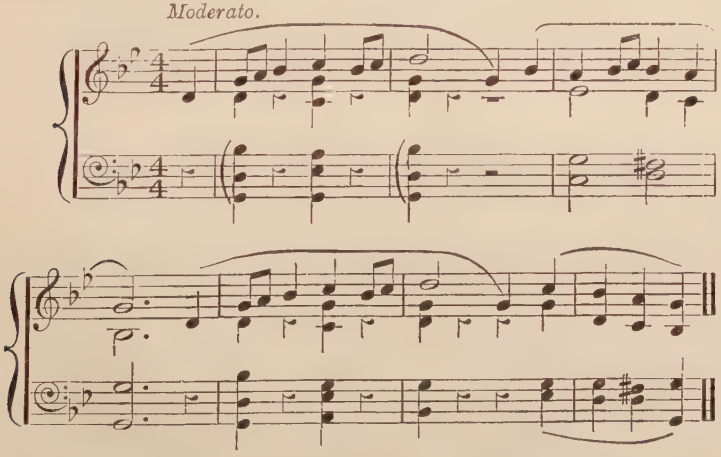
2. Of how many phrases does a Sentence *usually* consist? Give some examples of the most common type of Sentence.

3. Give an example of a three-bar Sentence.

4. Of how many phrases does the first Sentence of Schumann's "Arabeske" (Op. 18) consist?

5. Enumerate some of the means by which a composer is enabled to make the phrases of a musical Sentence respond satisfactorily one to the other. Give musical illustrations to shew what you mean.

6. What is faulty in the construction of the following Sentence?



7. What do you mean by the rhythmic period entitled a "Section"? Of how many bars does it *usually* consist?

8. Give two illustrations of each of the following (from different authors, if possible) :—

(*a*) A Sentence of two phrases, in which *each* phrase is divisible into sections.

(*b*) A Sentence of two phrases, in which only the *first* phrase is thus divisible.

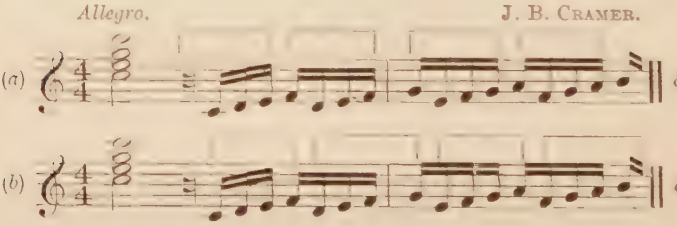
9. Comment on the division of the first Sentence in the "Finale" of Beethoven's Sonata in E (Op. 14, No. 1).

10. Does the $\frac{3}{4}$ barring of most modern Scherzos (from Beethoven onwards) accurately represent the musical effect? If not, give the reason for your statement, and also any reason that seems at all probable for the retaining of such $\frac{3}{4}$ barring by the composer.

11. Comment upon the barring of the passages enumerated on pages 42 43 of "Form in Music." Wherever you deem that the barring does not accurately represent the actual musical effect, indicate what you think would be the correct version of the passage.

12. What is a "Figure"? Give some examples of such musical Figures.

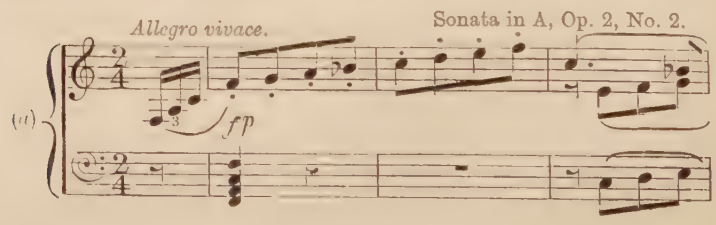
13. In the following passage, which way of regarding the Figures would you consider productive of the truer musical effect—as shewn at (*a*), or as at (*b*)?

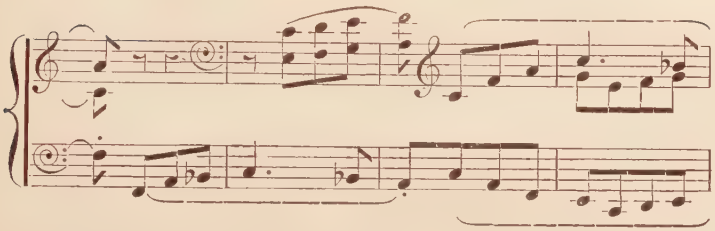


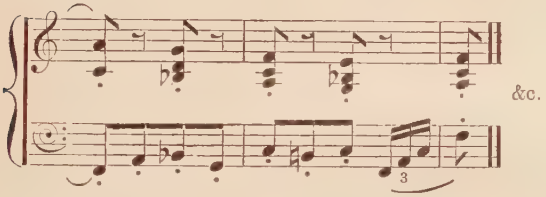
14. What do you mean by Rhythmic Extension and Contraction? What is the object of this?

15. Name the chief ways in which Rhythmic Extension is carried out, giving an example of each from some standard work, or works.

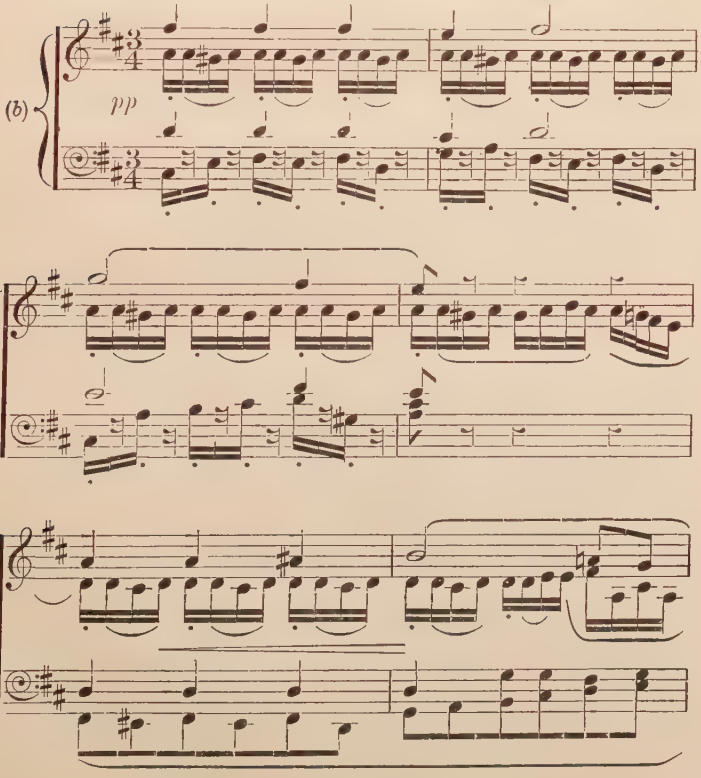
16. Explain the way in which Beethoven has exemplified the idea of Rhythmic Extension in each of the following passages :—

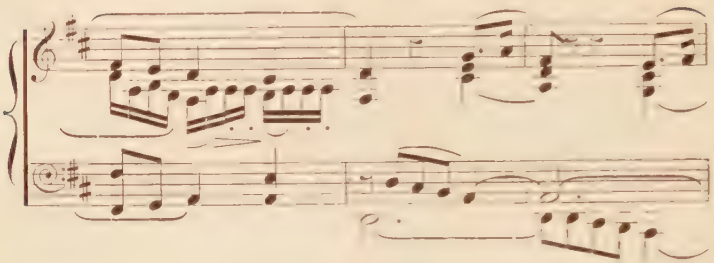


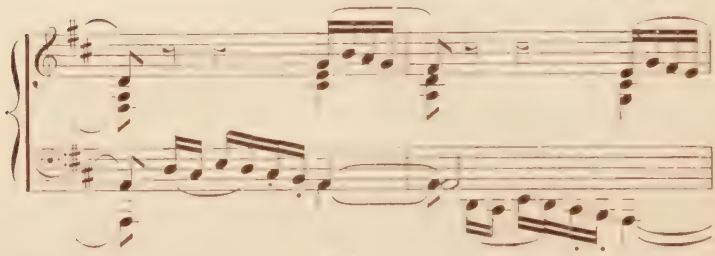




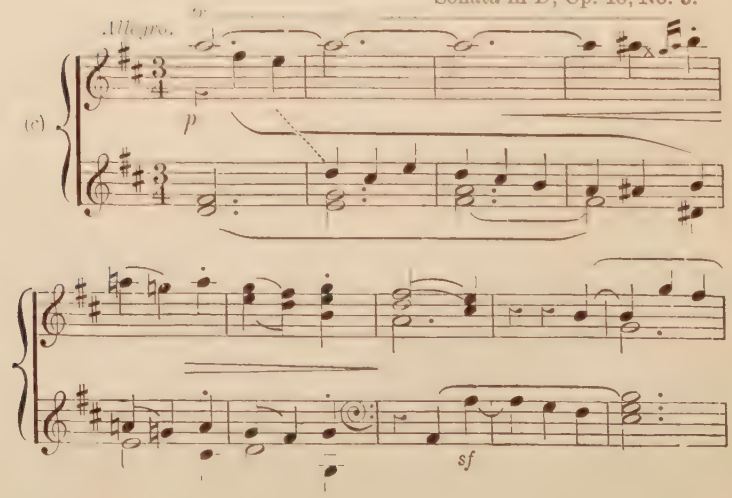
Largo appassionato. Sonata in A, Op. 2, No. 2.

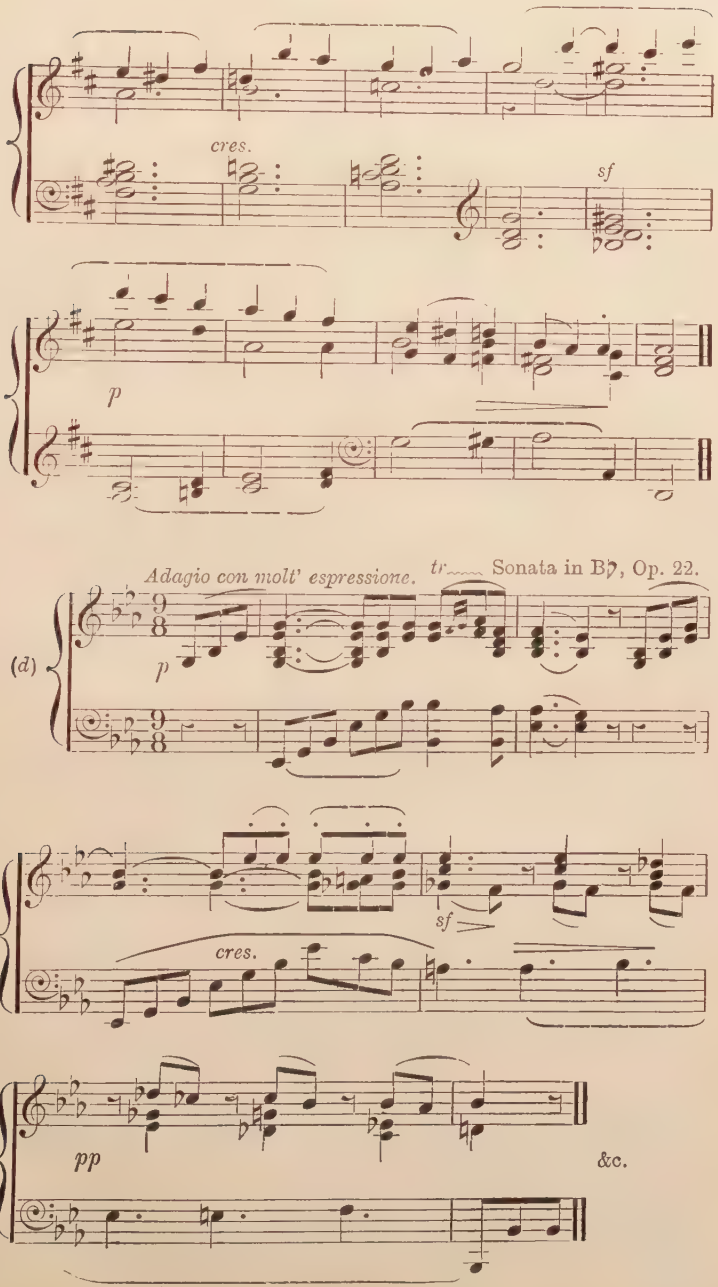


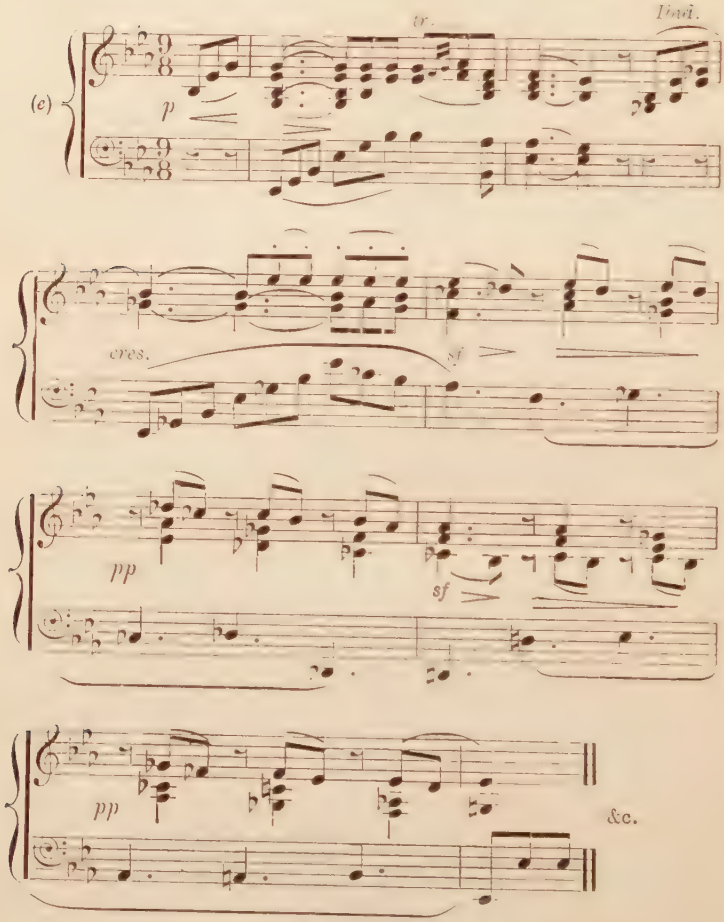




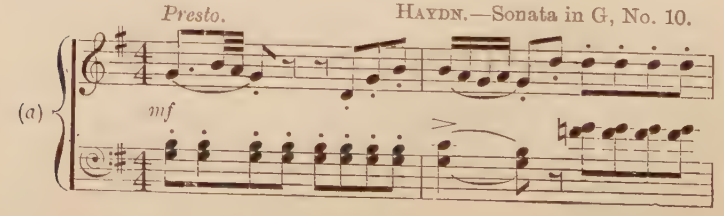
Sonata in D, Op. 10, No. 3.

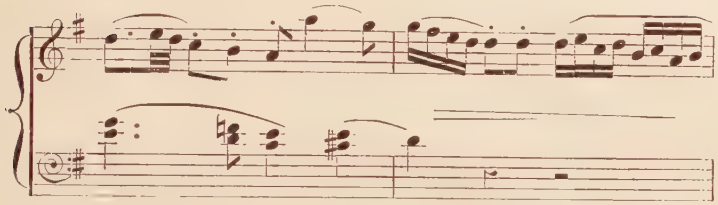


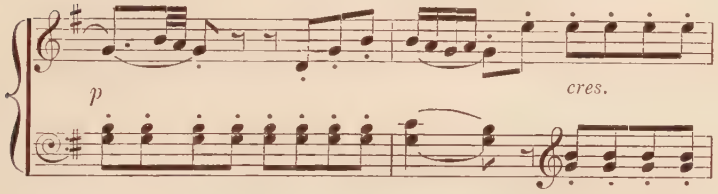

cres.
sf
p
Adagio con molt' espressione.
tr
Sonata in B♭, Op. 22.
(d)
p
sf
cres.
pp
&c.

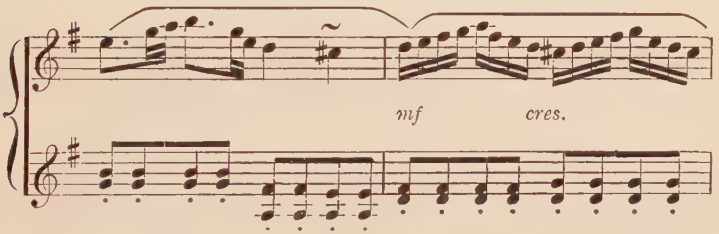


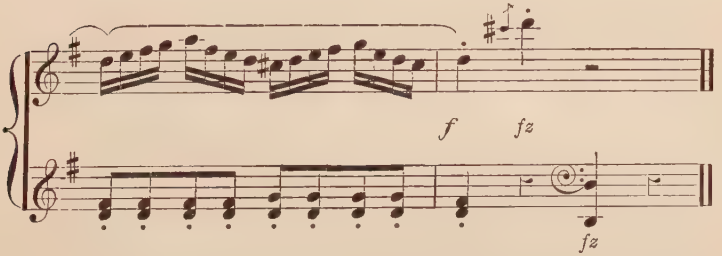
17. Explain the rhythmical construction of the following passages by marking the termination of each phrase with an asterisk, and commenting upon any irregularities, such as Rhythmic Extensions, Contractions, etc. :—



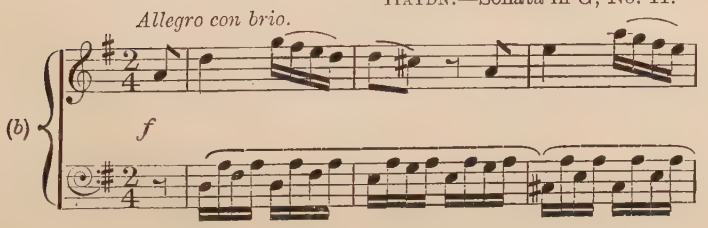


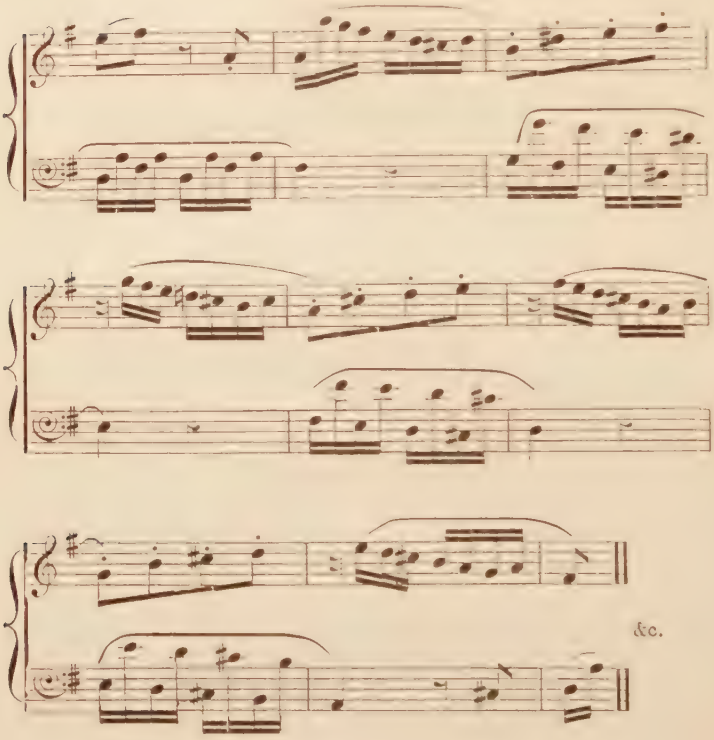




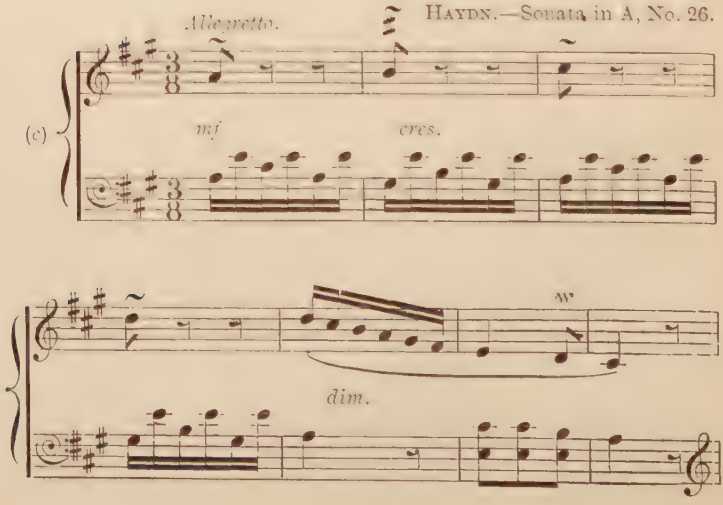


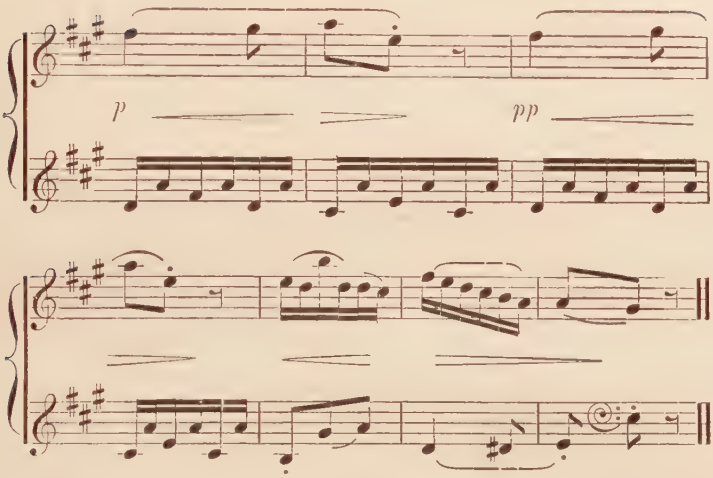
HAYDN.—Sonata in G, No. 11.



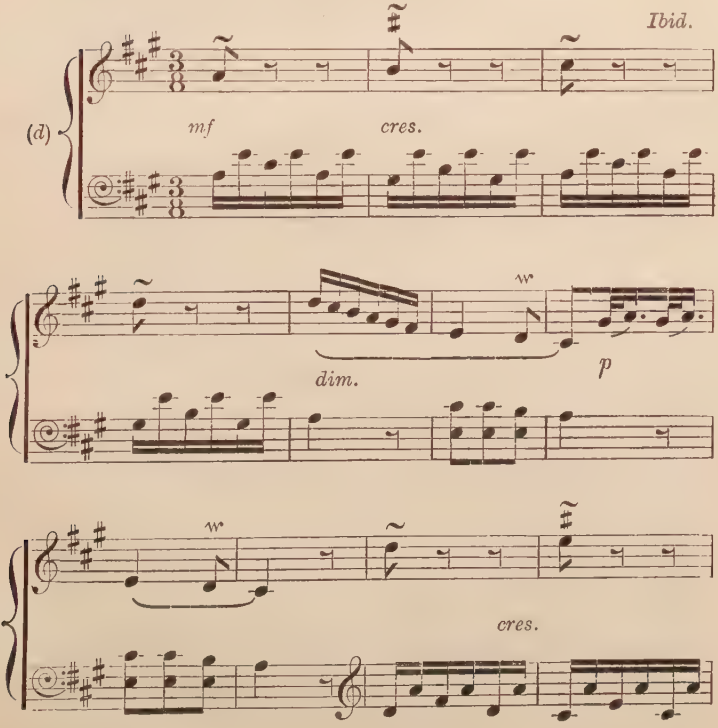


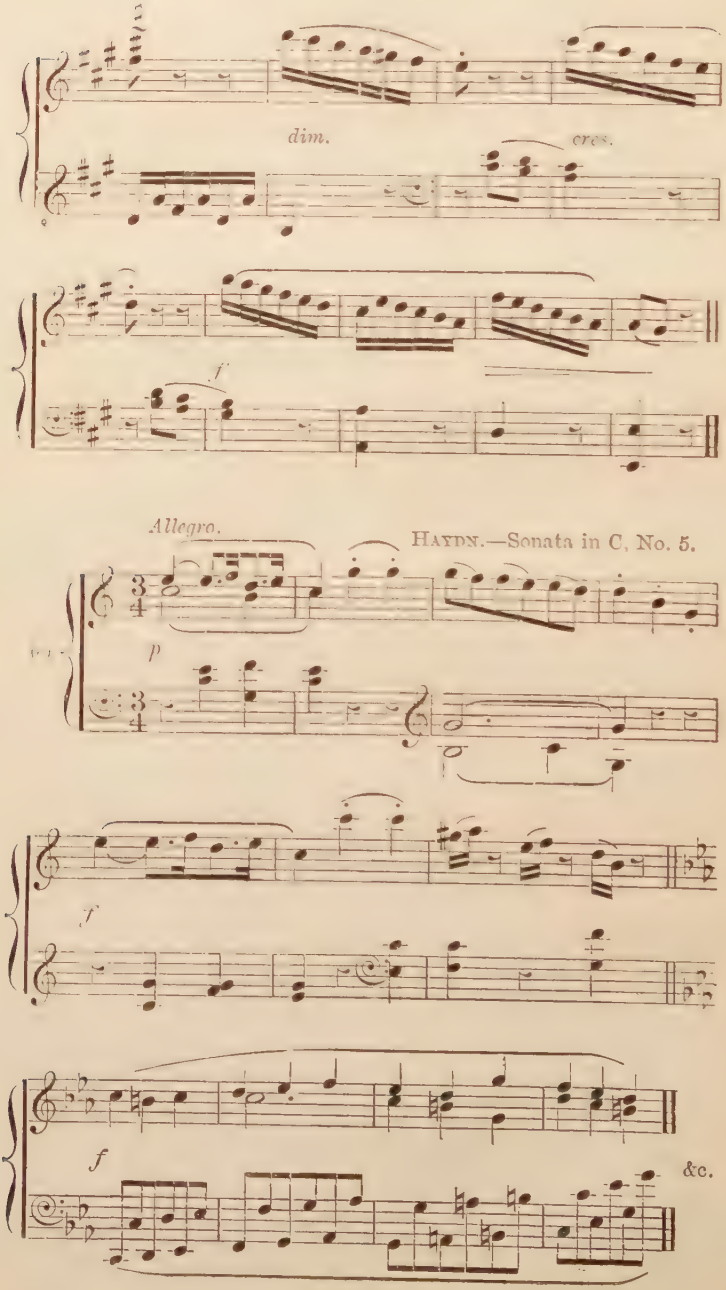
HAYDN.—Sonata in A, No. 26.



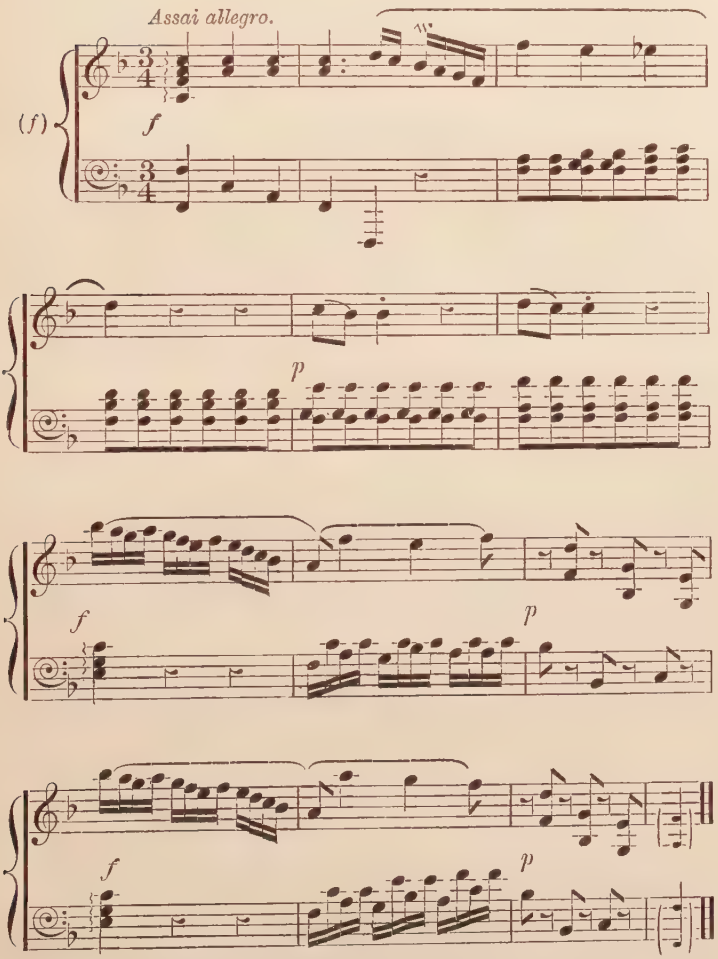


*** Compare the above extract with the following, pointing out any rhythmical and other differences :—

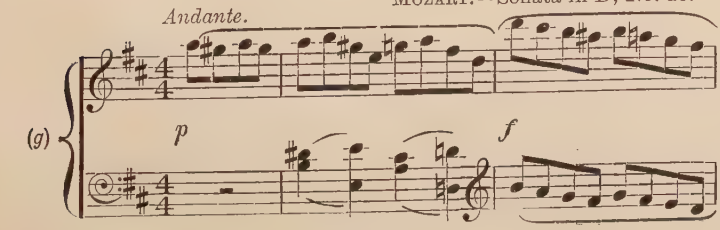


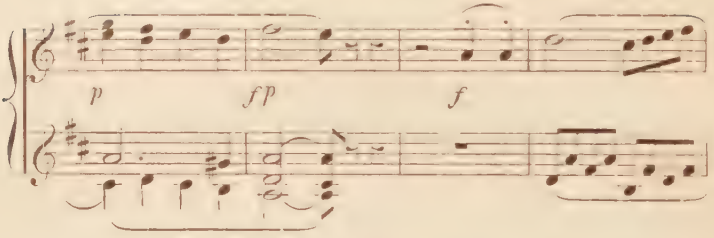

dim.
cres.
f
Allegro.
HAYDN.—Sonata in C, No. 5.
p
f
f
&c.

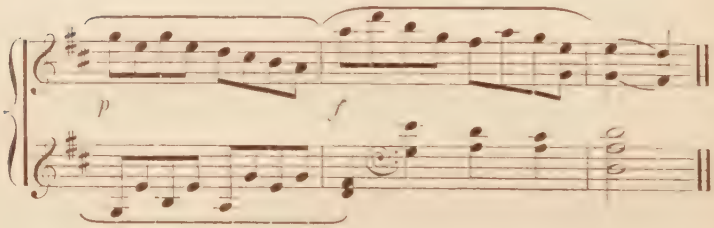
MOZART.—Sonata in F, No. 11.



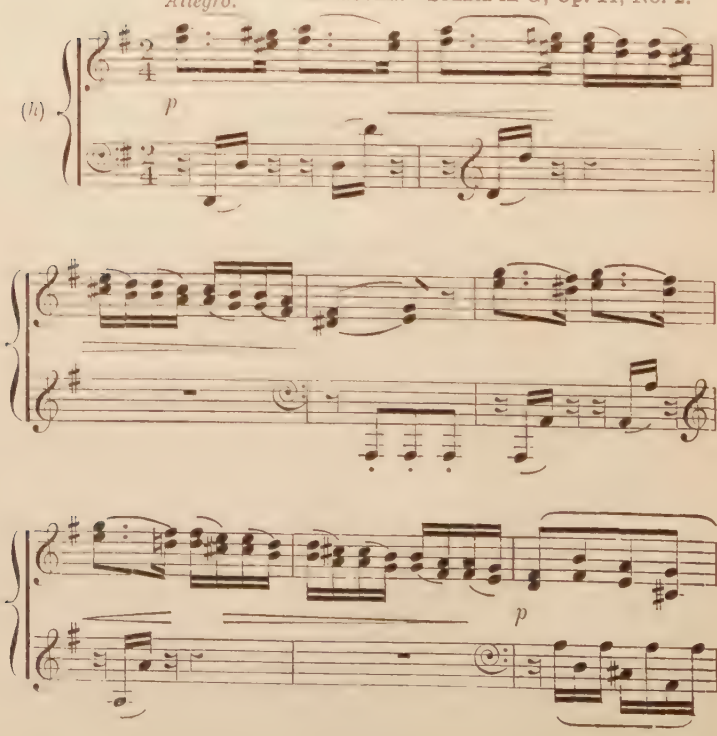
MOZART.—Sonata in D, No. 10.

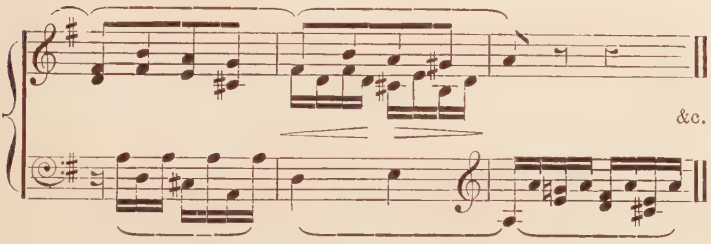




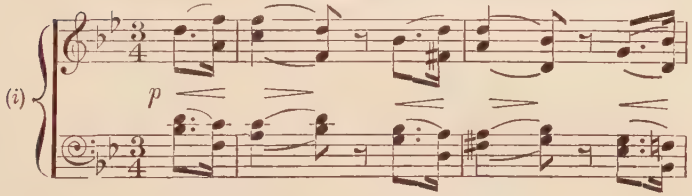


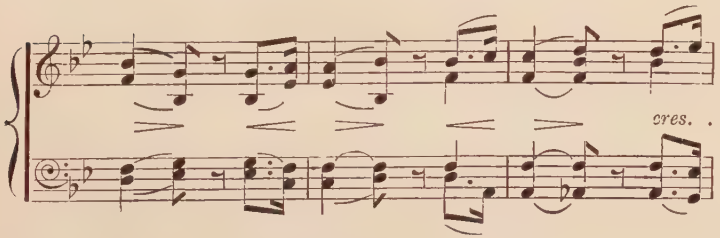
Allegro. BEETHOVEN.—Sonata in G, Op. 14, No. 2.

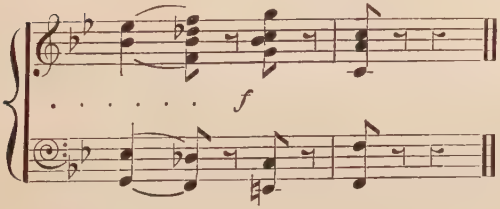




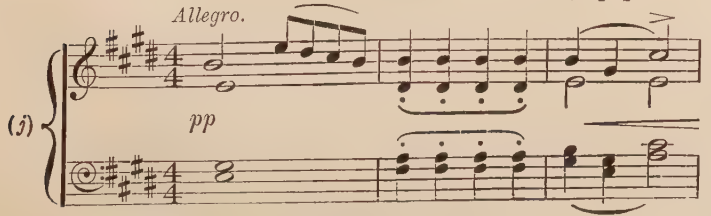
Assai vivace. BEETHOVEN.—Sonata in B♭, Op. 106.

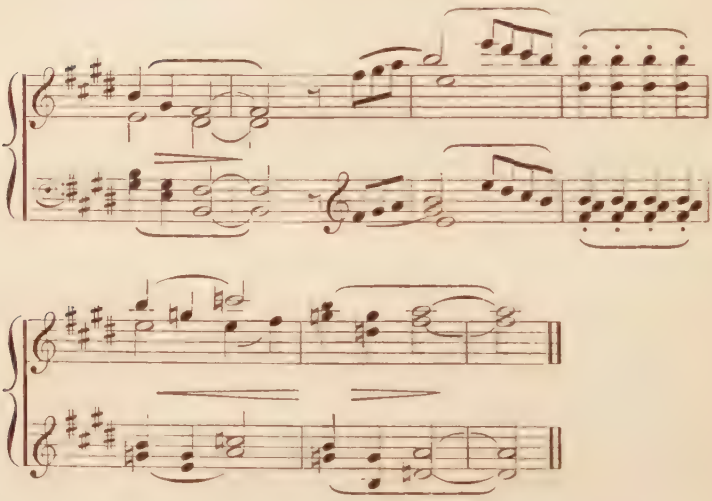




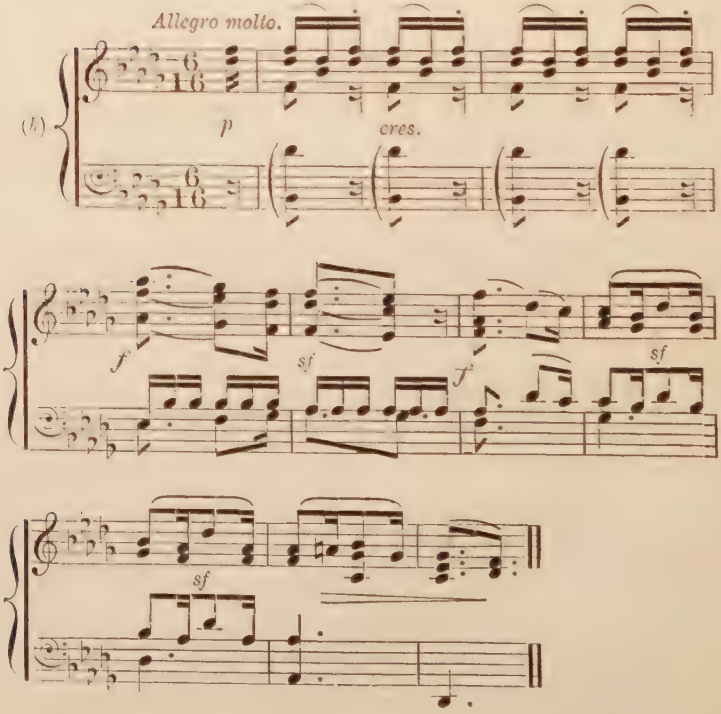


SCHUBERT.—Sonata in A, Op. posth.

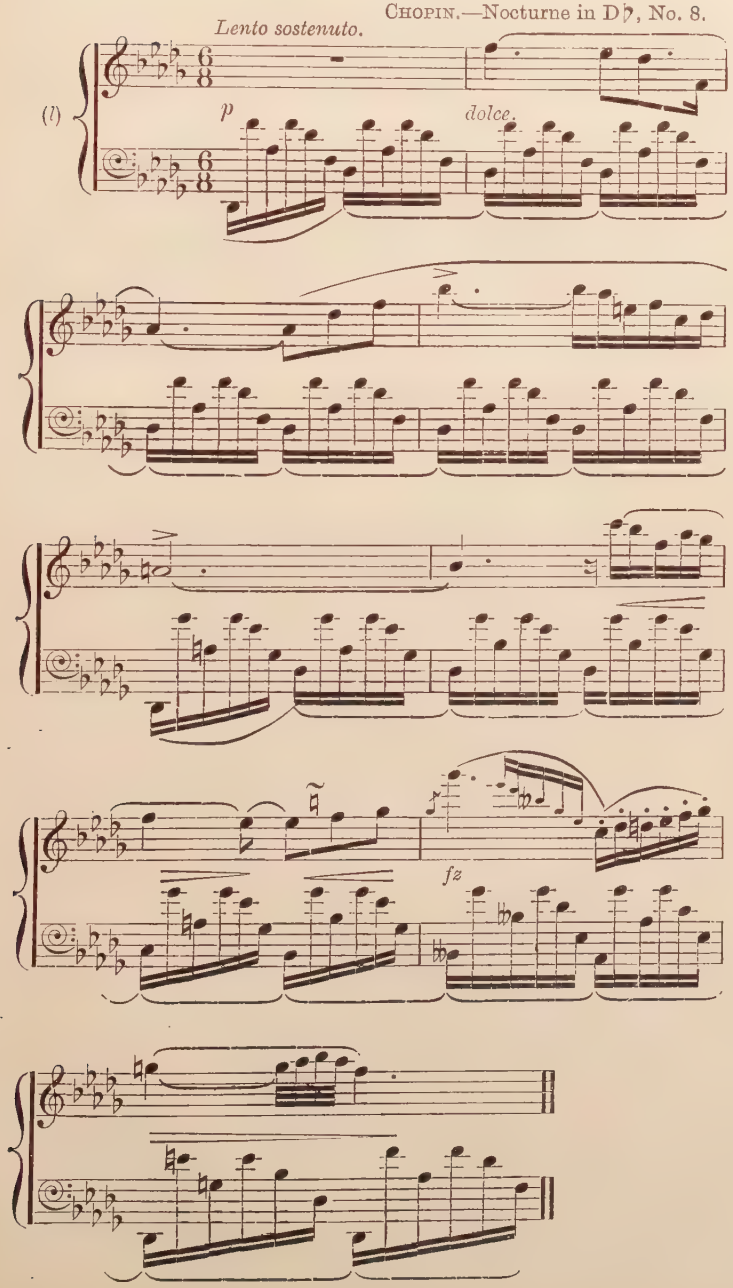


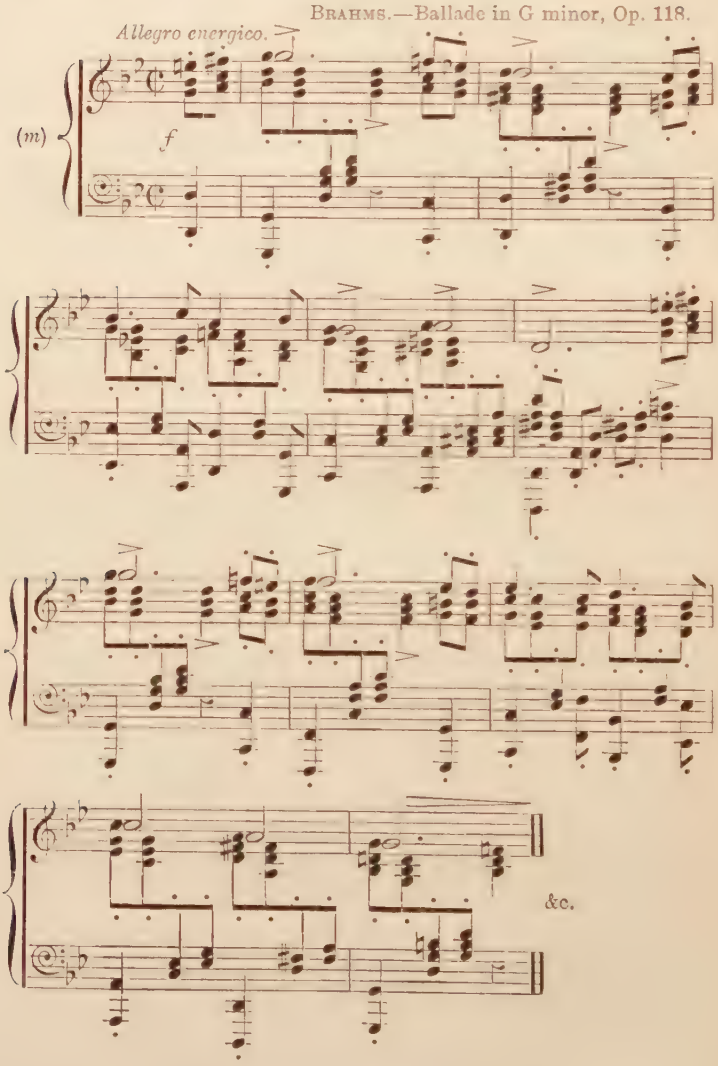


MENDELSSOHN.—Lieder ohne Worte, No. 8.



CHOPIN.—Nocturne in D♭, No. 8.





THIRD GROUP.

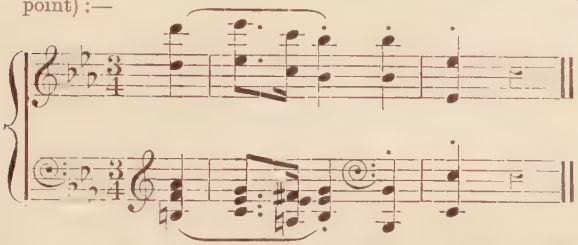
THE SIMPLE BINARY AND TERNARY FORMS.

1. Describe very simply and concisely what is meant by the terms Binary and Ternary in speaking of the form of a piece of music.

2. Give an example of each of these forms from any collection of National Tunes, Folk-songs, or Hymn Tunes.

3. Describe how the form of the "Menuetto" of Beethoven's Sonata in E flat (Op. 31, No. 3) differs from that of the "Trio" that follows it.

N.B.—Regard each of these as separate movements, and confine your remarks to the music as far as the end of the Trio—(at this point) :—



4. Furnish examples of the simple Binary Form from standard instrumental works.

N.B.—These may well be selected from the shorter movements of the Suites of Bach or Handel, certain of the themes for variations by Haydn, Mozart, Beethoven, etc. Some of the examples chosen should illustrate the conclusion of Part I in a key other than that of the Tonic.

5. Analyse the form of the following pieces, marking the termination of each phrase with an asterisk, and commenting upon anything interesting in the shape of imitations, sequences, inversion of parts, etc., etc., naming also the keys through which the music passes :—

(i) Nos. 1, 2, 5, 7, and 15 of "First Lessons in Bach," Book I (edited by W. Carroll).
(ii) Nos. 5 and 7 of "First Lessons in Bach," Book II.
(iii) "Un poco adagio," from Sonatina in C (No. 3 in Peters' edition) ... ... Clementi
(iv) Gavotte from "Suite Française" in E... Bach
(v) Minuet in F (No. 6 of "Sept pièces") ... Handel
(vi) Courante from Suite 5 ... ... Handel
(vii) Allemande from Suite 11 ... ... Handel
(viii) Theme ("Andante, molto cantabile ed espressivo") from Sonata in E (Op. 109) Beethoven
(ix) Theme of "Tema con variazioni" from Pianoforte Sonata in A major (No. 30 in Peters' edition) ... ... Haydn
(x) "Tempo di Menuetto" (first 16 bars) from Pianoforte Sonata in E major (No. 34 in Peters' edition) ... ... Haydn

N.B.—Mark the two divisions of the Binary Form by the letters A and B respectively.

6. Name some of the principal essentials of satisfactory form or design in an instrumental composition (*not* a canon or a fugue).

7. During what historic period, roughly speaking, did the Binary Form give way before the Ternary in the construction of complete instrumental movements?

8. Describe, as far you can, the kind of mental impression usually conveyed by each of the three parts or divisions of a movement in simple Ternary (or Three-part) Form; in other words, what is the effect of each part in relation to the whole?

9. Analyse the form of the pieces named on page 86 of "Form in Music," marking the termination of each phrase with an asterisk, and commenting upon anything interesting or noteworthy in the course of the music (*e.g.*, imitations, sequences, inversion of parts, special modulations, etc.).

N.B.—Mark the three divisions of the Ternary Form by the letters A B, and A^2 respectively.

10. Quote instances (of various sizes and different styles) of the simple Ternary Form from the works of standard writers.

11. Describe the way in which the parts of a simple Ternary Form (as exemplified in the classical Minuets, for instance) are usually marked to be *repeated*.

12. Describe the terms Link and Coda, giving several examples of each from standard works.

13. Which of the great composers may be said to have systematically developed the Coda into an important and integral part of the plan of a movement?

14. Describe what is meant by: (i) an Introduction, (ii) an Interlude, in the course of a composition. Quote examples of each.

15. How would you classify the following pieces as regards their form?

(i)	Theme of Variations in G	Beethoven
(ii)	Theme of Variations from Pianoforte Sonata in A, No. 12	Mozart
(iii)	Theme of Variations from Sonata in E flat, No. 7, for Pianoforte and Violin	Mozart
(iv)	Bagatelles, Op. 33, No. 3 (first 16 bars) and Op. 119, No. 1 (16 bars in E flat)	Beethoven

16. Analyse the "Tempo di Menuetto" and the succeeding "Minore" (treating each as a separate movement) in Haydn's Pianoforte Sonata in F (No. 13).

FOURTH GROUP.

THE MINUET AND TRIO (OR EPISODICAL) FORM—THE OLDER RONDO.

1. Shew clearly how the Minuet and Trio of the classical masters carries out the Ternary principle of Form in musical composition.

2. What is meant by the term *Trio*, in the Minuet and Trio Form? What function does it fulfil, and what is the origin of the term?

3. Shew, by means of a diagram, the structural plan of most of the Minuets and Trios of the classical masters.

4. Analyse the Scherzo and Trio of Beethoven's Sonata in A flat (Op. 26), commenting fully upon all points of interest in the course of the piece.

5. What do you mean by the term *Episode?*

6. Analyse fully as many as possible of the following movements:—

(i) "Presto" of Sonata in G (No. 10) ... Haydn
(ii) "Andante cantabile" of Sonata in C (No. 2) ... ... Mozart
(iii) Allegro in E flat with Trio in E flat minor from Sonata (Op. 7) ... ... Beethoven
(iv) Funeral March from Sonata in A flat (Op. 26) ... ... Beethoven
(v) "Andante" of Sonata in D (Op. 28) ... Beethoven
(vi) Impromptu in A flat (Op. 142, No. 2)... Schubert
(vii) "Andante" from Violin Concerto ... Mendelssohn
(viii) Novelletten (Nos. 2, 4, and 7) ... ... Schumann
(ix) Polonaise in A (Op. 40)... ... ... Chopin
(x) Impromptus in A flat, G flat, and C sharp minor (Op. 29, 51 and 66) ... ... Chopin
(xi) Nocturnes in G minor (Op. 37), C minor (Op. 48), and F sharp minor (Op. 48) Chopin
(xii) Albumblätter (Op. 28, No. 3) ... ... Grieg
(xiii) Klavierstücke (Op. 118, Nos. 2, 3 and 5) Brahms
(xiv) "Arabesque" in E major (No. 1 of "Deux Arabesques")... ... ... Debussy

7. What is meant by a Rondo? Give the derivation of the word.

8. What are the explanations given of the origin of the Rondo-form?

9. Name some early composers of Rondos, and (if possible) quote an example or two from their works.

10. In whose hands did the Older (or Simple) Rondo reach its mature stage, and in what respects did it then shew an advance on the earlier examples of the Form?

11. Analyse fully as many as possible of the following movements:—

(i) No. 14 of "First Lessons in Bach," Book I (edited by W. Carroll).
(ii) Second movement of Sonatina in F ... Beethoven
(iii) "Presto ma non troppo," of Sonata in D (No. 7) ... ... Haydn
(iv) "Adagio," of Sonata in C minor (No. 18) Mozart
(v) Rondo in A minor ... ... Mozart

(vi) "Andante" in F ... ... Beethoven
(vii) Rondo in C (Op. 51, No. 1) ... ... Beethoven
(viii) "La Consolation" ... ... Dussek
(ix) "Moto continuo" from Sonata in C (Op. 24) ... ... Weber
(x) "Arabesque" (Op. 18) ... ... Schumann
(xi) "Nachtstücke" (Nos. 1, 2, and 3) ... Schumann
(xii) "Finale" of Sonata in C (Op. 53) ... Beethoven

12. Compare the form of the Older Rondo with that of a Minuet with two Trios, shewing what advantages the former has over the latter as an art-form.

FIFTH GROUP.

SONATA-FORM.

1. What is a Sonata? Describe its main features.

2. What relationship does (i) a String-Quartet, (ii) a Symphony, (iii) a Concerto, usually bear to a Sonata?

3. Trace the connexion between the simple Ternary form of most of the classical Minuets and that of the first movement of most Sonatas.

4. What are the names usually given to the three main divisions of a movement in Sonata-form (or First-movement-form)?

5. What is meant by the expression "Exposition" in connexion with Sonata-form? In other words, what is its *purpose?*

6. Describe the usual details of the Exposition of a movement in Sonata-form.

7. Name any characteristics desirable in a good First Subject. Quote some examples which appear to you to carry out these requirements.

8. In what respects should the Second Subject of a Sonata-movement be in contrast to the First Subject? Shew these points by quotations from standard works.

9. What is meant by the Transition (or Bridge-passage) in Sonata-form?

10. Name the more usual methods adopted in the construction of such a Transition. Give an example of each.

11. In what respect did Beethoven improve upon the work of his predecessors in this particular direction?

12. Give any sort of general rule by which it may often be possible (particularly in the writings of the great classical masters) to determine the conclusion of the First Subject, and the beginning of the Transition.

13. Give any reason which may possibly account for the Second Subject of a Sonata-movement usually occupying a larger part of the Exposition than the First Subject.

14. The Second Subject usually consists of two or more distinct musical ideas; illustrate this from a Sonata of Beethoven.

15. What used to be (and often still is) the key generally adopted for the Second Subject?

16. Name some exceptions to this general rule.

17. What peculiarity do you notice as to the commencement of the Second Subject in the first movement of Beethoven's "Sonata Pathétique"?

18. What is there noteworthy as to the key of the Second Subject in the first movement of Beethoven's Sonata in G (Op. 31, No. 1), both as regards its beginning and its close?

19. What part of the Exposition of a movement in Sonata-form is represented by the somewhat frequently used term "Codetta"? What is its purpose? Give some examples.

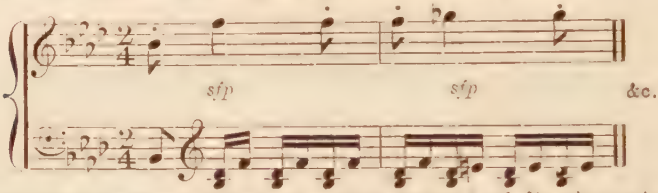
20. Quote a few instances in which Beethoven has "linked-up" the conclusion of his Exposition with the "repeat" of this portion of the movement, thus avoiding a definite stop at the conclusion of the Second Subject.

21. Analyse fully the Exposition of as many as possible of the following "First-movements." The works referred to are in all cases Sonatas for the Pianoforte:—

(i)	Sonata in B flat (No. 4)... ...	...	Mozart
(ii)	,, F (No. 6)	...	Mozart
(iii)	,, A minor (No. 7) ...	...	Mozart
(iv)	,, D (No. 13)	...	Mozart
(v)	,, C minor (No. 18) ...	...	Mozart
(vi)	,, E flat (No. 1)... ...	...	Haydn
(vii)	,, E flat (No. 3)... ...	...	Haydn
(viii)	,, A flat (No. 8)... ...	...	Haydn
(ix)	,, F (No. 20)	...	Haydn
(x)	,, C minor (No. 22) ...	...	Haydn
(xi)	,, F minor (Op. 2, No. 1)	...	Beethoven
(xii)	,, C (Op. 2, No. 3) ...	...	Beethoven
(xiii)	,, E flat (Op. 7)... ...	...	Beethoven
(xiv)	,, D (Op. 10, No. 3) ...	...	Beethoven
(xv)	,, D (Op. 28)	...	Beethoven
(xvi)	,, C (Op. 53)	...	Beethoven
(xvii)	,, F minor (Op. 57) ...	...	Beethoven
(xviii)	,, D minor (Op. 49) ...	...	Weber
(xix)	,, B flat minor (Op. 35)	...	Chopin
(xx)	,, G minor (Op. 22) ...	...	Schumann.

22. Name some of the chief resources open to a composer in the working-out of his ideas in the Development Section of a Sonata-movement. Give an example of each.

23. How would you describe—with reference to the plan of the whole movement—the passage commencing thus:—



in the *last* movement (Allegro ma non troppo) of Beethoven's Sonata in F minor (Op. 57), which is written in Sonata-form?

24. Comment *fully* upon the Development Section of as many as possible of the following movements from Pianoforte Sonatas, pointing out all points of interest, and shewing clearly which ideas first heard in the Exposition are used therein, and how they are developed. Name the keys through which the music passes:—

(i)	Sonata in E flat* (No. 1) ...	...	Haydn
(ii)	,, E flat (No. 3)...	...	Haydn
(iii)	,, F (No. 13) ...	...	Haydn
(iv)	,, F (No. 1) ...	...	Mozart
(v)	,, D (No. 13) ...	...	Mozart
(vi)	,, C minor (No. 18) ...	...	Mozart
(vii)	,, A (Op. 2, No. 2) ...	...	Beethoven
(viii)	,, G (Op. 14, No. 2) ...	...	Beethoven
(ix)	,, B flat (Op. 22) ...	...	Beethoven
(x)	,, D (Op. 28)	...	Beethoven
(xi)	,, C (Op. 53)	...	Beethoven
(xii)	,, E minor (Op. 90) ...	...	Beethoven
(xiii)	,, A flat (Op. 39) ...	...	Weber
(xiv)	,, D minor (Op. 49) ...	...	Weber
(xv)	,, B flat minor (Op. 35)	...	Chopin
(xvi)	,, G minor (Op. 22) ...	...	Schumann
(xvii)	,, C major (Op. 1) ...	...	Brahms
(xviii)	,, E minor (last movement) ...		Grieg

25. Quote, from standard works, as many examples as you can of a specially interesting return to the First Subject at the beginning of the Recapitulation Section of a Sonata-movement.

N.B.—Features of interest might take the form of—

(i) New harmonization of the opening of the First Subject.
(ii) The avoidance of the usual approach to the Tonic key through the Dominant 7th chord.
(iii) The re-introduction of the First Subject upon a Pedal Bass, etc., etc.

26. Describe what is meant by the Recapitulation Section of a Sonata-movement, and state what purpose it serves in the composer's plan.

* The *first* movement of each Sonata is referred to in all cases, unless otherwise specified.

27. Point out any particulars in which the Recapitulation usually differs from the Exposition.

28. In some cases a considerable compression of the original subject-matter takes place in the Recapitulation Section; give your reasons for or against such a procedure.

29. What irregularity do you observe in the Recapitulation of Clementi's Sonatina in B flat (Op. 38, No. 2), First Movement?

30. Describe the purpose and object of the Coda to a Sonata-movement.

31. How may the commencement of the Coda be located?

32. Is there always a Coda to a movement in Sonata-form? Illustrate your answer by examples from standard works.

33. Comment fully (from commencement of Recapitulation to end of movement) upon the movements named in Question 24.

34. What is the object of an Introduction such as sometimes precedes a movement in Sonata-form?

35. Shew how the Introduction of the First Movement of Beethoven's Sonata in C Minor (Op. 13), and of the same writer's Sonata in E flat (Op. 81A), is connected in idea with the movement it precedes.

36. Analyse and comment fully upon as many as possible of the following complete movements:—

(i)	"Andante" of Sonata in F major (No. 1)	Mozart
(ii)	"Finale" of Sonata in F major (No. 6)	Mozart
(iii)	"Finale" of Sonata in C minor (Op. 10, No. 1)	Beethoven
(iv)	"Adagio con molto espressione" of Sonata in B flat (Op. 22)	Beethoven
(v)	"Presto agitato" of Sonata in C sharp minor (Op. 27, No. 2)...	Beethoven
(vi)	"Scherzo" of Sonata in E flat (Op. 31, No. 3)	Beethoven
(vii)	"Finale" of same	Beethoven
(viii)	"Finale" of Sonata in F minor (Op. 57)	Beethoven
(ix)	"Finale" of Sonata in E flat (Op. 81A)	Beethoven
(x)	"Finale" of Sonata in E minor ...	Grieg

SIXTH GROUP.

DEPARTURES FROM THE NORMAL TYPE OF SONATA-FORM—VARIATIONS—THE SONATA AS A WHOLE.

1. Describe what is meant by "Modified" (or Abridged) Sonata-form, and give some examples of this Form.

2. Describe the Modern (or Sonata-) Rondo Form, shewing how it differs from (i) The Older Rondo Form, (ii) First-Movement Form.

3. Analyse fully as many as possible of the following movements:—

(i) "Adagio" of Sonata in F (No. 6) ... Mozart
(ii) "Allegretto grazioso" of Sonata in B flat (No. 4) ... ... Mozart
(iii) "Allegretto" of Sonata in F (No. 1) ... Mozart
(iv) "Molto Adagio" of Sonata in C minor, Op. 10, No. 1 ... ... Beethoven
(v) Rondo in G (Op. 51, No. 2) ... ... Beethoven
(vi) "Finale" of Sonata in C minor (Op. 13) Beethoven
(vii) "Finale" of Sonata in B flat (Op. 22) Beethoven

4. Name the most important of the resources open to a composer in writing Variations upon a given theme. Quote an example of the employment of each.

5. What is the object of a Coda to a set of Variations?

6. What is meant by the following terms:—

(i) Ground-Bass, (ii) Passacaglia, (iii) Chaconne, and (iv) Double?

7. Comment fully upon the treatment of the theme in as many as possible of the following sets of Variations:—

(i) "Passacaglia" from "Suite de pièces" (No. 7) ... ... Handel
(ii) "Courante avec deux doubles" from "Suite Anglaise" in A ... ... Bach
(iii) Variations in F minor ... ... Haydn
(iv) "Andante" of Sonata in D (No. 10) ... Mozart
(v) "Andante grazioso" of Sonata in A (No. 12) ... ... Mozart
(vi) "Andante con variazioni" of Sonata in A flat (Op. 26)... ... ... Beethoven
(vii) Six variations (Op. 34) ... ... Beethoven
(viii) Thirty-two Variations in C minor ... Beethoven
(ix) "Variations Sérieuses"... ... ... Mendelssohn
(x) "Etudes Symphoniques" ... ... Schumann
(xi) Variations in B flat (Op. 12) ... ... Chopin
(xii) Variations and Fugue on a Theme by Handel... ... ... Brahms

8. Name some of the various forms used by Beethoven in his slow-movements, referring in all cases to specific examples of such forms.

9. Name (in order) the usual movements of a Sonata or Symphony.

10. Give a short account of the origin of the Scherzo, as it appears in the works of Beethoven.

11. Give any particulars as to the character of the Scherzos of Mendelssohn and Chopin.

12. Name the usual forms employed for the Finale of a Sonata or Symphony. Quote an example of each.

SEVENTH GROUP.

FUGUE AND CANON.

1. Distinguish briefly between the terms Contrapuntal (or Polyphonic) and Harmonic (or Homophonic), as representing definite periods or schools of thought in the history of musical composition. Quote an example of each style of writing.

2. Name the principal contrapuntal Forms.

3. Describe what is meant by a Fugue.

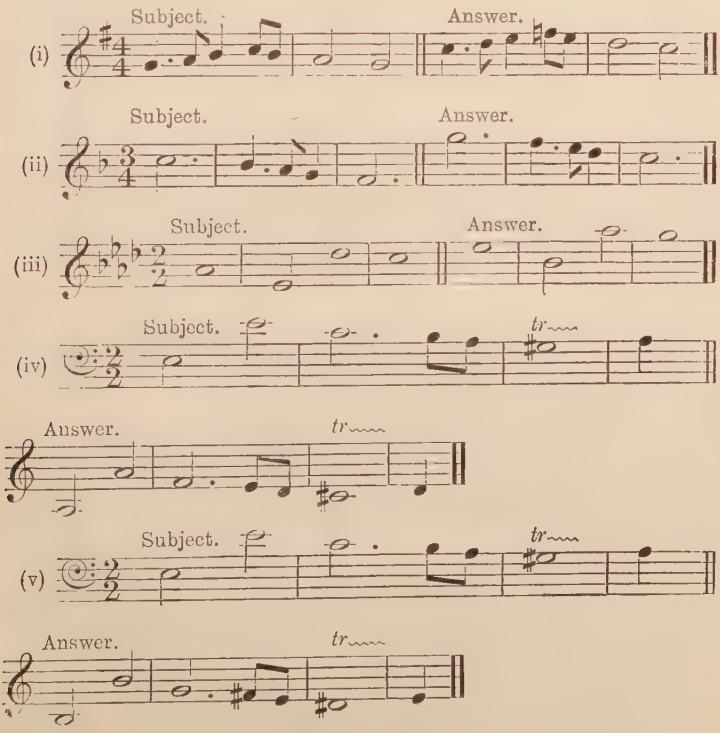
4. Give (very briefly and without going into detail) an outline of the plan of most Fugues.

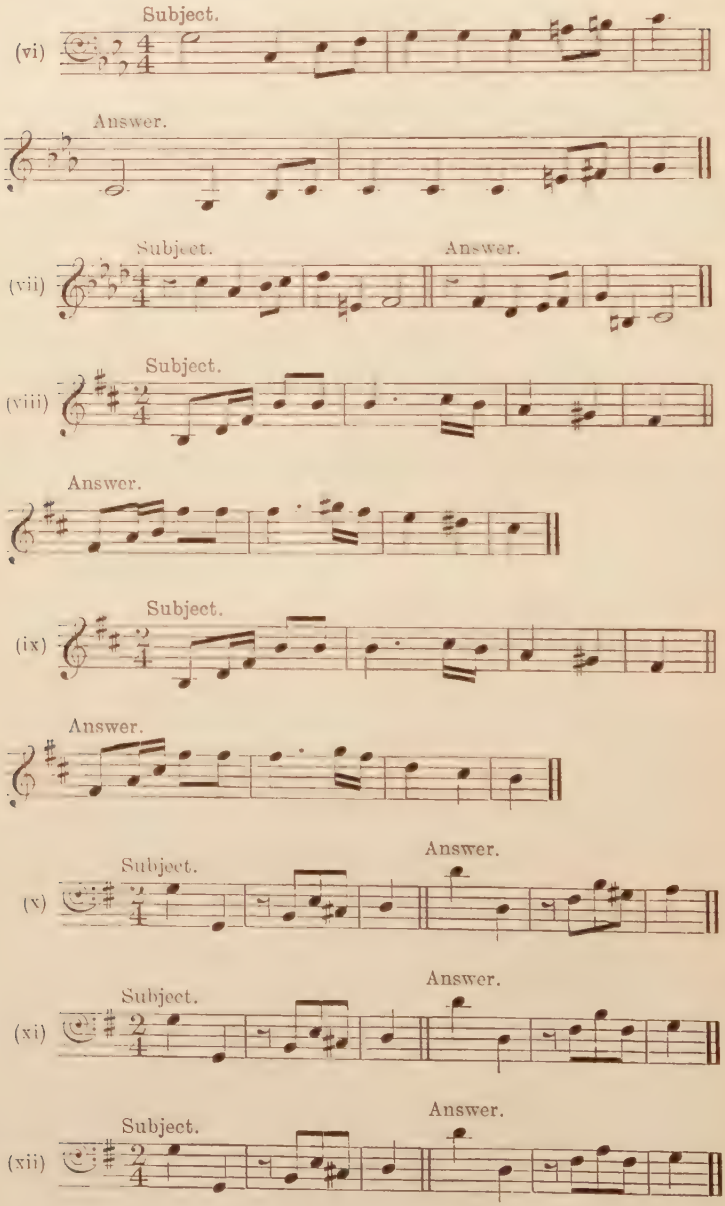
5. Describe the following terms in Fugal construction: (i) Subject, (ii) Answer, (iii) Real Answer, (iv) Tonal Answer.

6. In what key (usually) does the Answer to a Fugue subject occur on its first appearance?

7. Name the several conditions under which a Tonal Answer is generally desirable, and even necessary. Give an example of each.

8. Correct the following faulty Answers, stating what is wrong in each case:—





9. Give the two applications of the term Counter-Subject; which is the more general use of the term?

10. Give some examples (from Bach's "Wohltemperirtes Klavier") of Counter-Subjects (using the term in its more usual application) which are in Double Counterpoint with the Subject and Answer of the Fugue. Shew the inversion of Subject and Counter-Subject in each case.

11. What is a Codetta? Distinguish between the use of this term in Fugal writing and its employment in other kinds of composition.

12. Give some examples of Fugal Codettas from standard works.

13. Analyse fully the Exposition* of each of the following Fugues in Bach's "Wohltemperirtes Klavier":—

Book I. Nos. 16, 11, 3, 7, 17, 21 and 22;
Book II. Nos. 5, 6, 7, 8, 9, 11, 16, and 17.

14. Describe what is meant by the Middle (or Modulatory) Section of a Fugue.

15. Name the principal devices employed in order to maintain the interest of the Middle Section.

16. (*a*) What is meant by a fugal Episode? (*b*) Name the chief uses of Episodes in a Fugue.

17. Comment upon the Episodes in the Fugue in E flat major of Bach (No. 7 of Book I of "Das wohltemperirte Klavier"), pointing out the various points of interest in their construction.

18. What special feature marks the beginning of that part of a Fugue often called its Final Section, or Climax?

19. What is a Stretto? Give examples of both Partial and Complete Stretti from Bach's "Wohltemperirtes Klavier."

20. Where does the Coda take place in Fugues 3, 5, 7, 11, 15, 21 and 22 in Book I, and Fugues 7, 9, 10, 12 and 23 in Book II? State the principle guiding your answer in each case.

21. (*a*) What is meant by a Redundant Entry? (*b*) State which Fugues in Bach's "Wohltemperirtes Klavier" have such Redundant Entries, giving the number of the bar in which each begins.

22. Describe that part of Fugue 11 in Book I extending from bar 17 (third beat) to bar 31 (first beat), stating the main features in the construction of the passage.

23. Comment upon bars 24 to 31 inclusive in Fugue 15 of Book I.

24. Comment upon the bass-part of bars 62-67 inclusive in Fugue 8 of Book I.

25. (*a*) What part of the Fugue is represented by bars 9 to 12 inclusive in Fugue 9 of Book II? (*b*) What is particularly noteworthy about this passage?

---

* As far as the point at which each voice has completed its first entry.

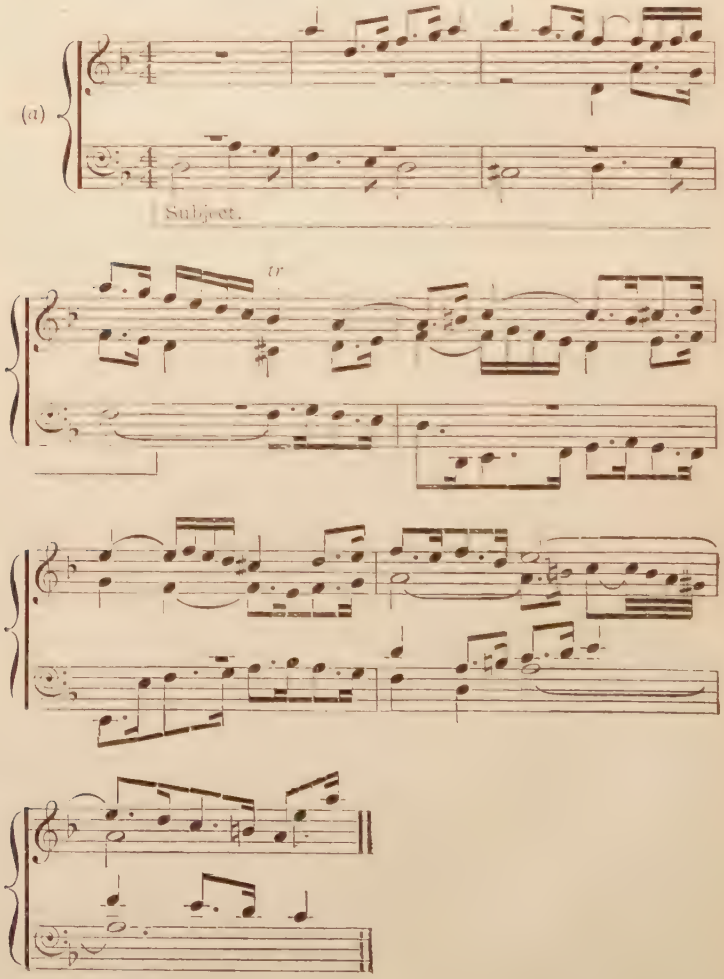
26. Comment upon the passage extending from bar 26 (fourth beat) to bar 29 (third beat) in the same Fugue.

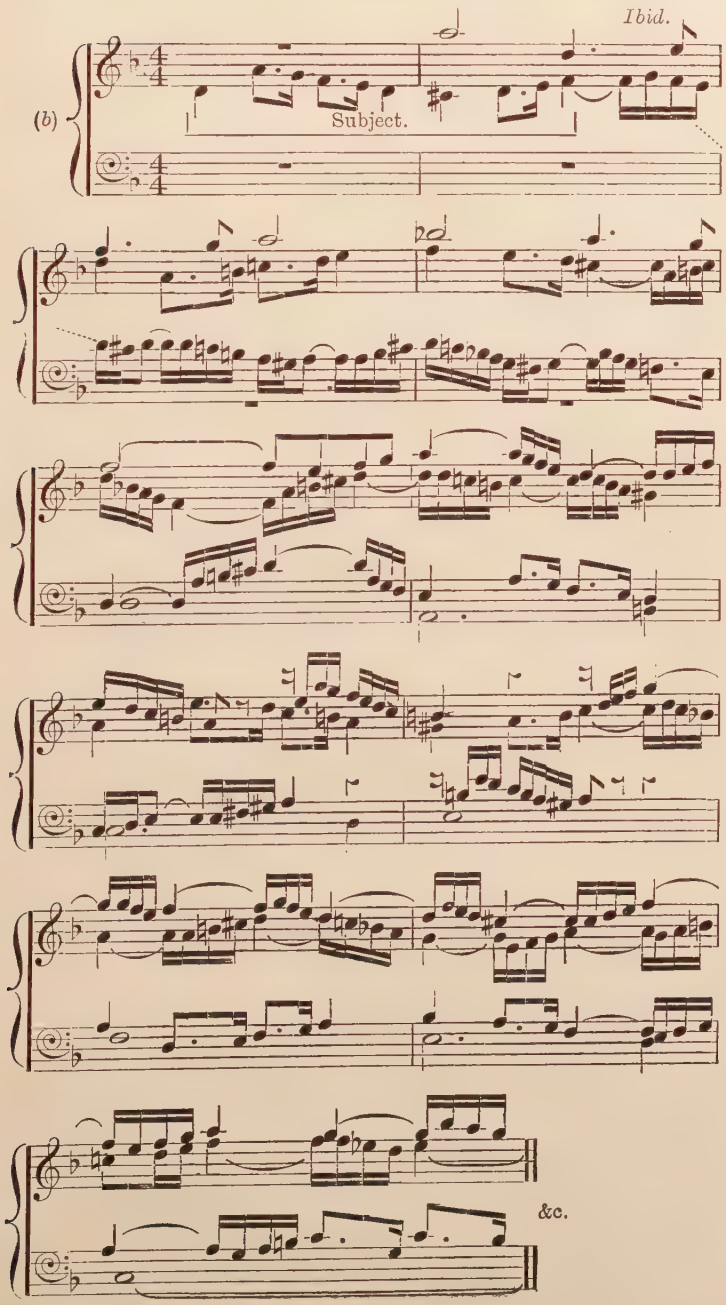
27. Comment upon the passage extending from bar 35 (second beat) to bar 39 (first beat) in the same Fugue.

28. Give any sort of general rule by which you can tell whether the entry of the Subject (or Answer) next succeeding the ordinary (or normal) Exposition is either (i) a Redundant Entry, or the first entry of a Counter-Exposition: or (ii) the beginning of the Middle Section of the Fugue.

29. Note any peculiarities in the following Fugal Expositions:—

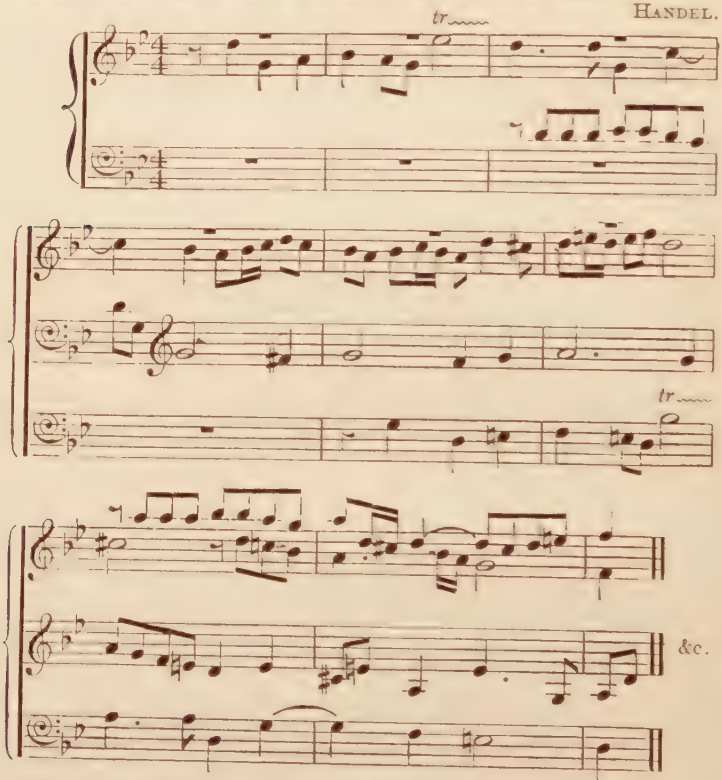
BACH.—"Kunst der Fuge."




Ibid.
(b)
Subject.
&c.

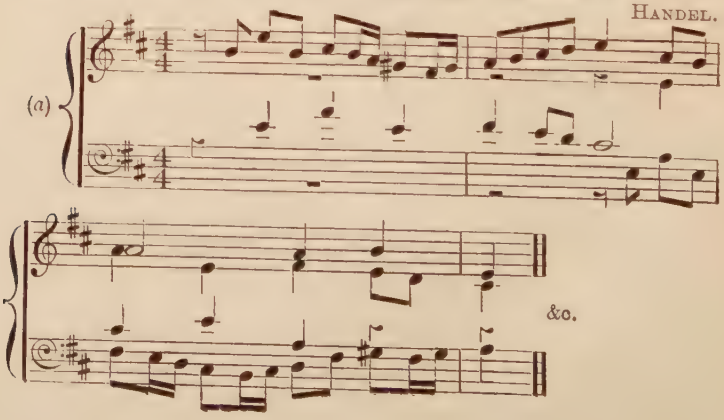
30. What kind of a Fugue is represented by the following Exposition? Quote other instances of a similar kind:—

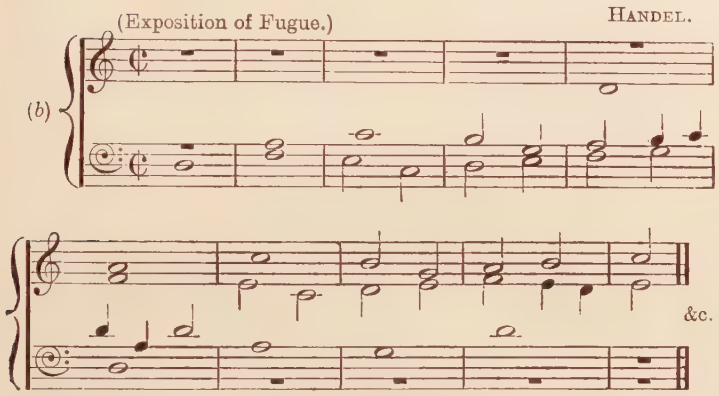
HANDEL.



31. Comment upon the following fugal extracts:—

HANDEL.

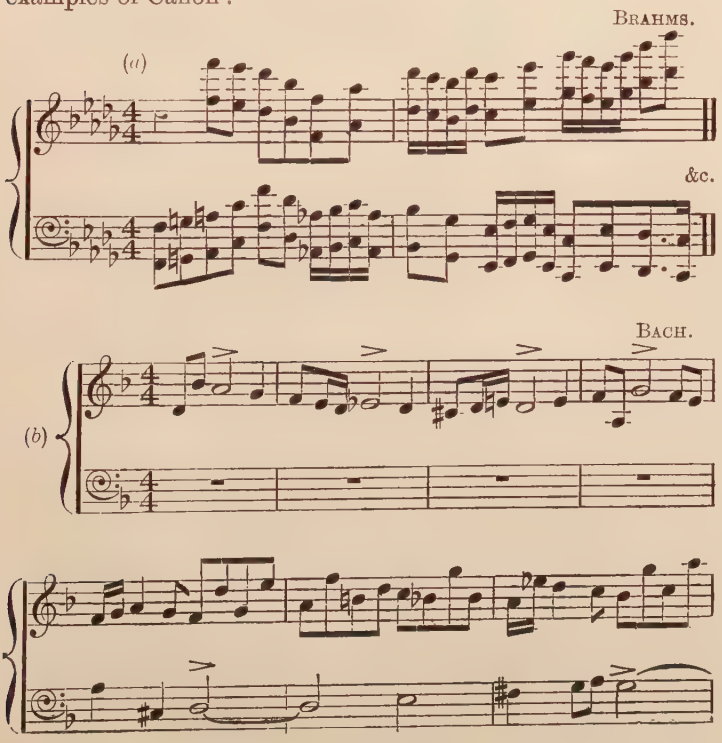


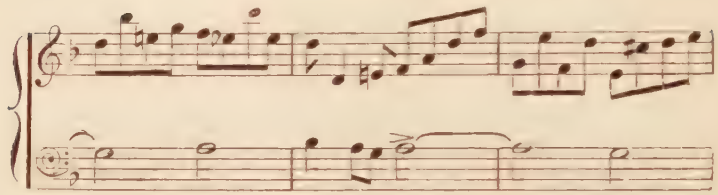


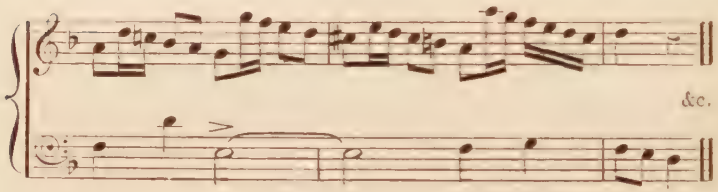
32. Describe the terms (i) Fughetta, (ii) Fugato.

33. What is a Canon? Quote an instance of Canonic writing.

34. Describe the special characteristic of each of the following examples of Canon :—







(*c*)

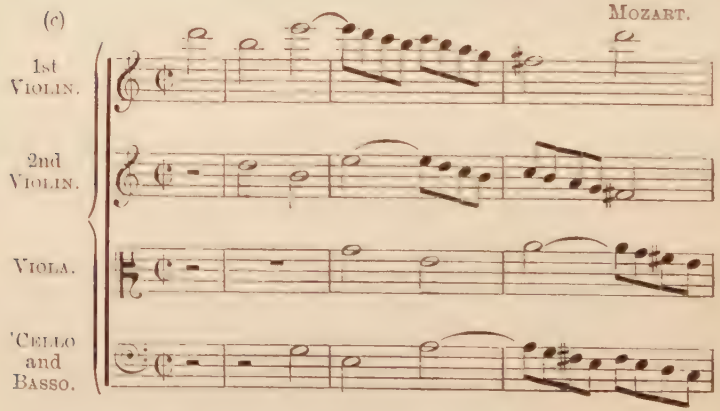
MOZART.

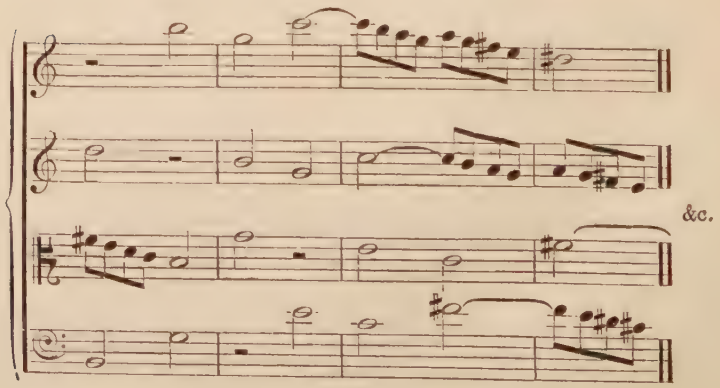
1st VIOLIN.

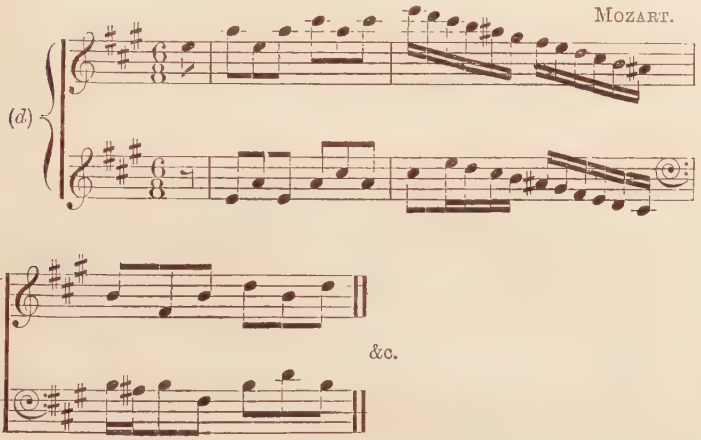
2nd VIOLIN.

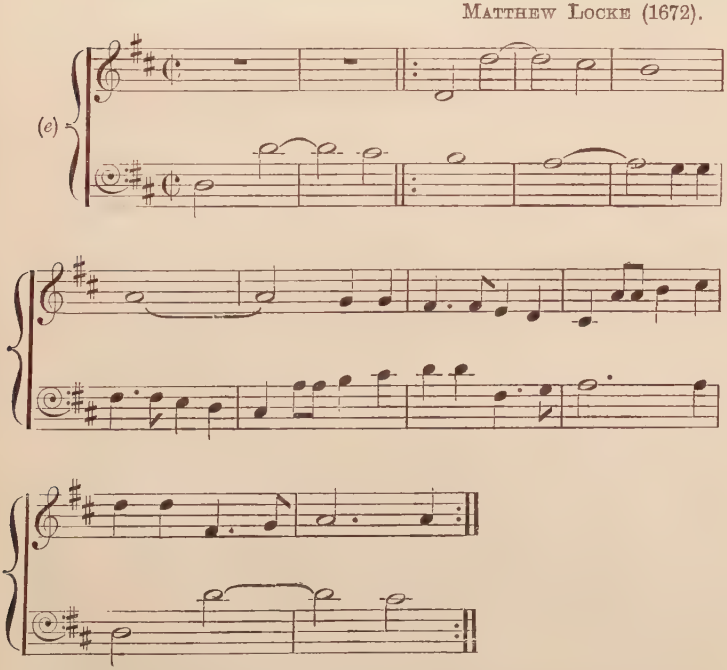
VIOLA.

'CELLO and BASSO.









35. What is a Round? Wherein does it differ from the majority of pieces in Canonic style? Give an example of a Round.

36. What is a Catch?

EIGHTH GROUP.

THE SYMPHONY—THE OVERTURE—THE CONCERTO—CONCERTED CHAMBER-MUSIC.

1. Distinguish between the terms Symphony, Overture and Concerto, as these are used at the present day.

2. In what important respect did the old (so-called) "Italian Overture" differ from the "French Overture" which was its historical contemporary?

3. Which of these forms was destined to play the more important part as the foundation of the plan of the modern Symphony, and for what reason?

4. In what respects did Haydn and Mozart advance the art of symphony-writing?

5. What would you consider to be the most noteworthy features in Beethoven's development of the symphonic art?

6. Comment on the Symphonies of Spohr, Mendelssohn, and Schumann, pointing out some of their features of strength and of weakness.

7. Name the most distinguished writer of Symphonies since Schumann.

8. (*a*) Describe the two main kinds of modern Overture, and give any information that you can as to their usual form. (*b*) Name some examples of each type.

9. Distinguish between Chamber-music and Orchestral music.

10. When may concerted Chamber-music be said to have had its origin? Trace briefly its rise and development.

11. (*a*) Distinguish between the older and the more modern use of the term Concerto. (*b*) From whose time does the latter approximately date?

12. Give, in the form of a diagram, the outline-plan of the first movement in a Concerto of the period of Mozart and Beethoven.

13. Analyse fully the first movement of Beethoven's Pianoforte Concerto in G major (Op. 58).

14. What is the "Cadenza" in a Concerto?

15. In what directions has the form of the Concerto been frequently modified by modern composers?

16. Of how many movements does a Concerto usually consist?

17. What is meant by the term "Concertstück"? Name two examples of this class of composition by well-known writers.

18. Enumerate the most celebrated Concertos (*since* the time of Mozart) for (i) Pianoforte and Orchestra, (ii) Violin and Orchestra.

NINTH GROUP.

DANCE FORMS: THE SUITE, PARTITA, ETC. — INDEFINITE FORMS.

1. Trace briefly the origin of the Suite.

2. Name the principal dances to be found in most of the Suites of Bach and Handel.

3. Give any other titles which are practically synonymous with that of "Suite."

4. What is the Form of most of the movements in the Suites of the composers of the 17th and 18th centuries?

5. Analyse fully each number in the following Suites, pointing out any features of special interest in their course:—

(a) Suites Françaises, Nos. 1, 4, 5, and 6 ... Bach

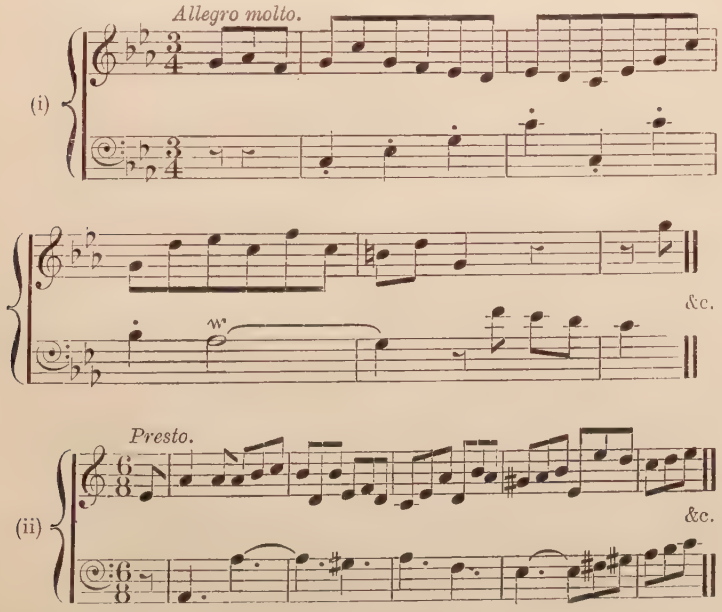
(b) Harpsichord Suites, Nos. 7, 8, 10, 11 and 16 ... ... Handel

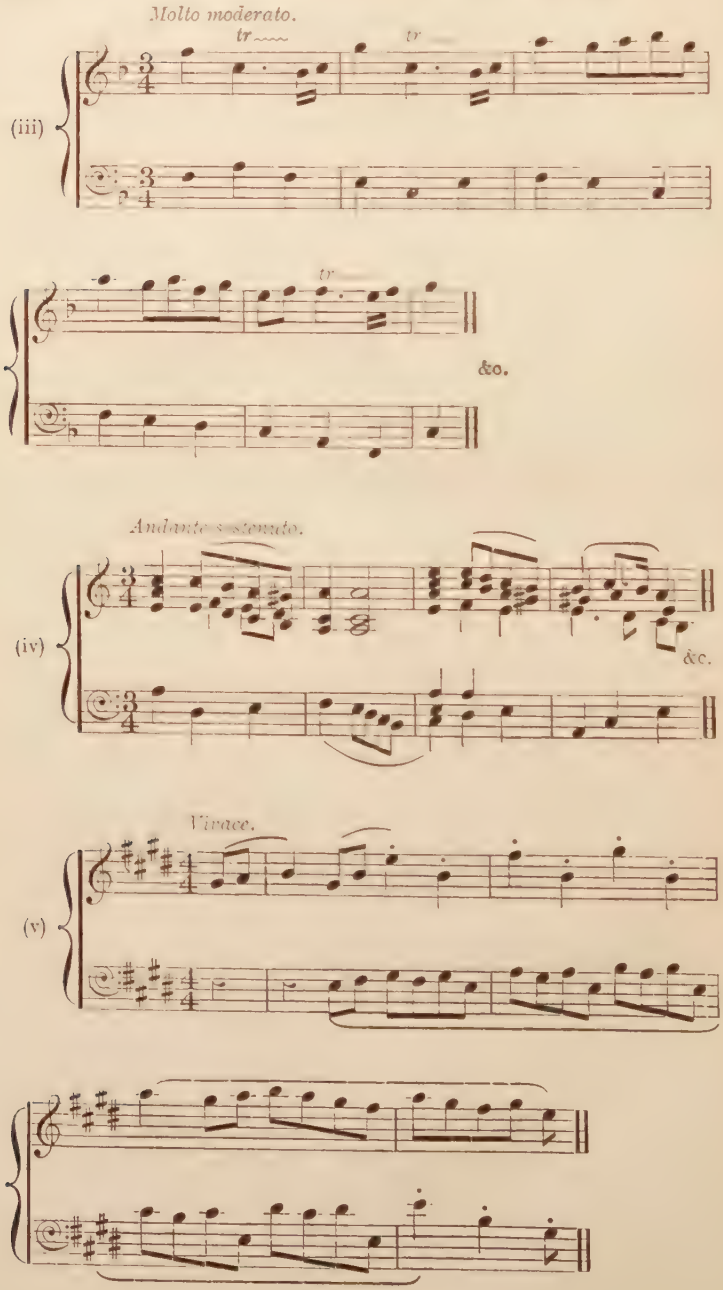
6. Describe the main characteristics of the *style* of each of the following dances: Allemande, Courante, Sarabande, Gigue.

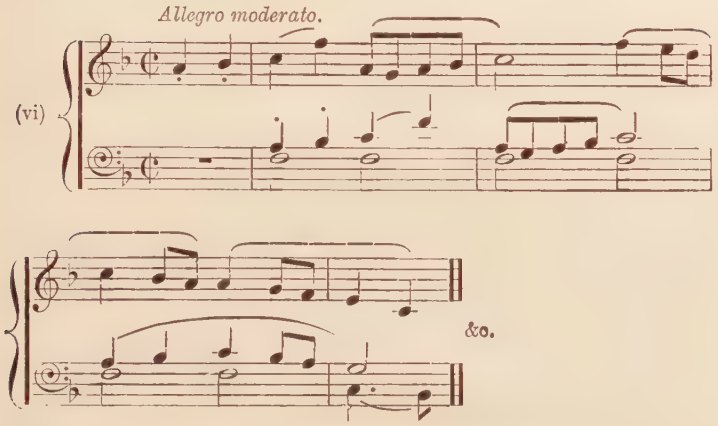
7. In what notable respect does a Bourrée differ from a Gavotte?

8. What is meant by the following terms: Musette, Anglaise, Burlesca, Loure, Passepied?

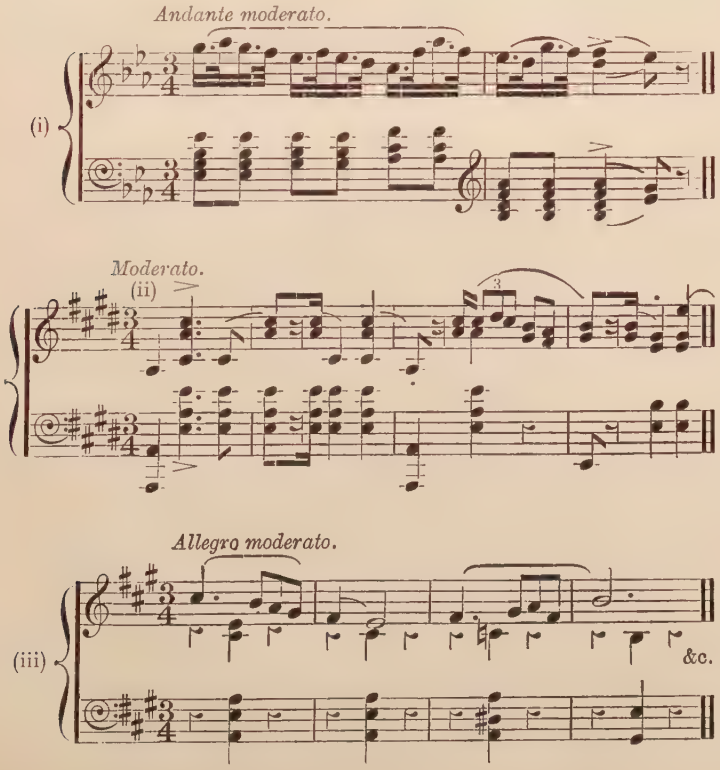
9. The following are the opening bars of well-known classical dance-measures; give the name of each species of dance:—

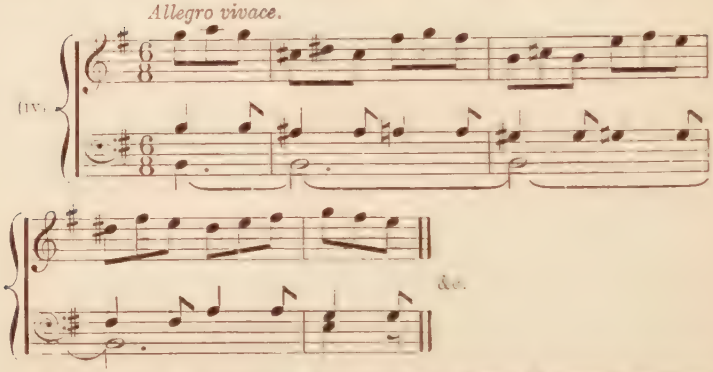



Molto moderato.
tr
tr
(iii)
tr
&c.
Andante sostenuto.
(iv)
&c.
Vivace.
(v)



10. State what kind of modern dance is represented by each of the following extracts :—





11. Describe, as fully as possible, the *form* of most modern dances.

12. Describe the following:—Bagatelle, Capriccio, Fantasia, Nocturne, Polka, Intermezzo, Rhapsody, Toccata, Invention, Etude. Give an example of each from the works of standard writers.

13. Quote four Preludes of Bach (from "Das wohltemperirte Klavier") which will exemplify four different types of movement, *i.e.*, as regards character and treatment.

TENTH GROUP.

I. HISTORICAL DEVELOPMENT OF SONATA-FORM. II. MODERN TENDENCIES.

1. Trace the historical development of Sonata-form, shewing clearly how it has gradually passed from a Binary shape to a Ternary.

2. What was the origin of the Second Subject in Sonata-form?

3. When, roughly speaking, did Sonata-Form reach the shape which it now usually presents?

4. What is meant by the "Romantic" element in musical composition?

5. Which great composers were the first to be in any way identified with the Romantic movement in musical art?

6. What is meant by "Programme-music"?

7. Give some account of the Symphonic Poem, naming the composers to whom its development has been chiefly due.

8. Describe what is meant by the terms "L'idée fixe," "Representative theme," "Leit-motif."

9. Compare the main features of the work of Richard Strauss and Claude Debussy.

APPENDIX.

In this Appendix will be found a detailed analysis of a Fugue of Bach and a Sonata of Beethoven, which may serve as a guide to the student in his own efforts in this direction. Again we would insist that no analysis of a work of art is of the least value unless it is carried out with the desire that it shall bring us into closer and more intimate contact with the music itself, and give us a clearer insight into, and appreciation of, its composer's idea and intention. This, obviously, can be gained in the deepest and truest sense only by realizing beauties of detail as well as general outlines, and cannot be achieved save by that sympathetic penetration "beneath the surface of things," which is the aim and object of all real analysis.

ANALYSIS OF FUGUE IN F MAJOR.

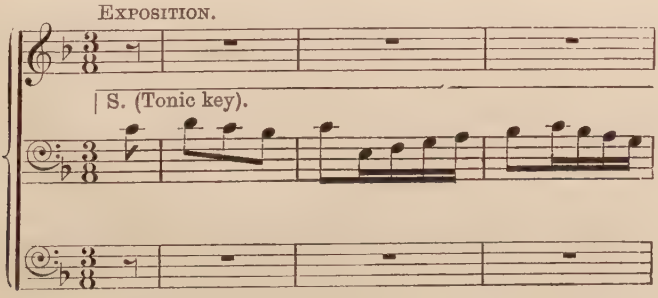
(No. 11 of Book I of Bach's "Wohltemperirtes Klavier.")

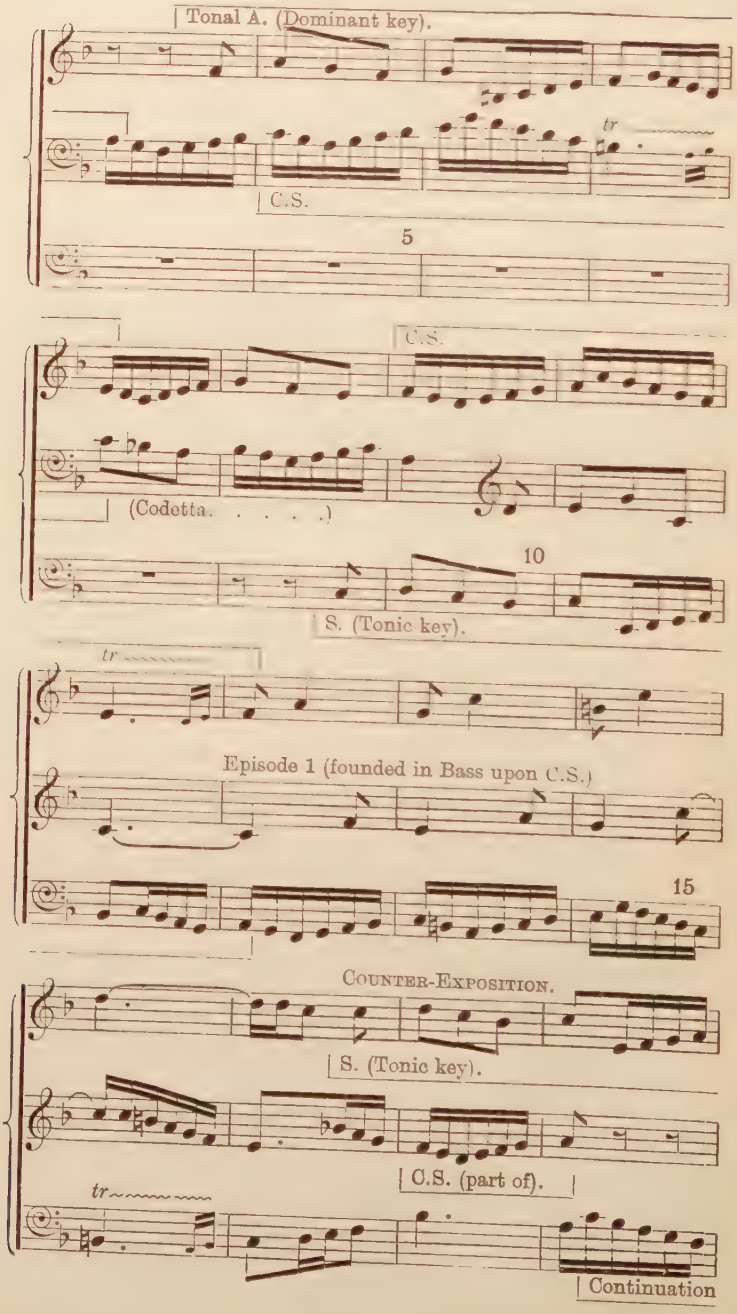
The following abbreviations are used :—

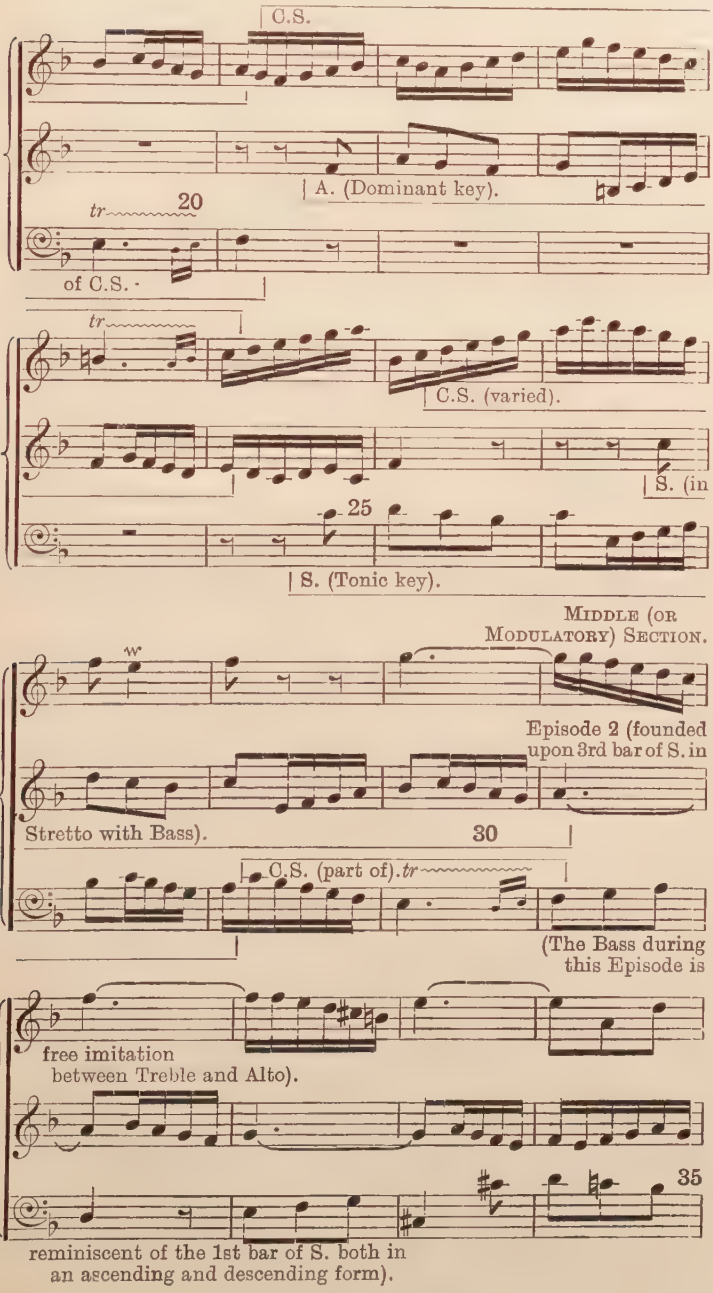
S.=Subject. A.=Answer. C.S.=Counter-subject.

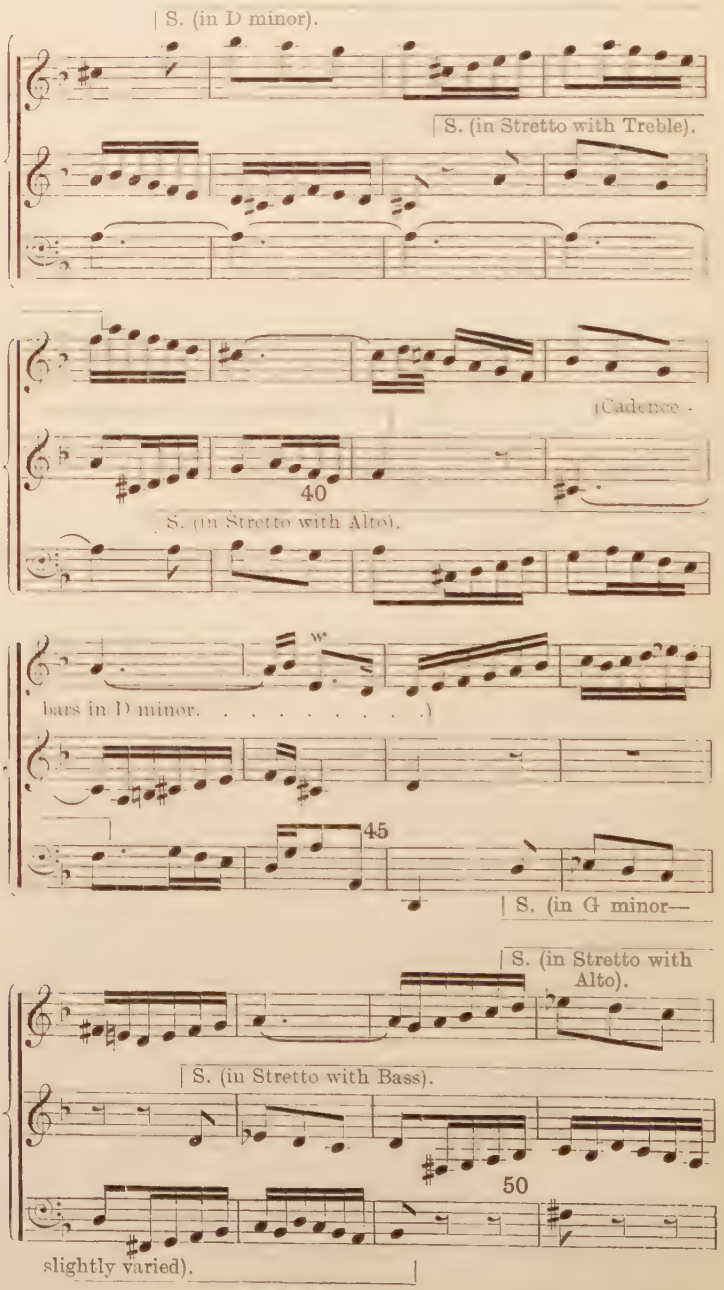
*** For the sake of clearness, the Fugue has been written on three staves, one for each of the voices for which it is composed.

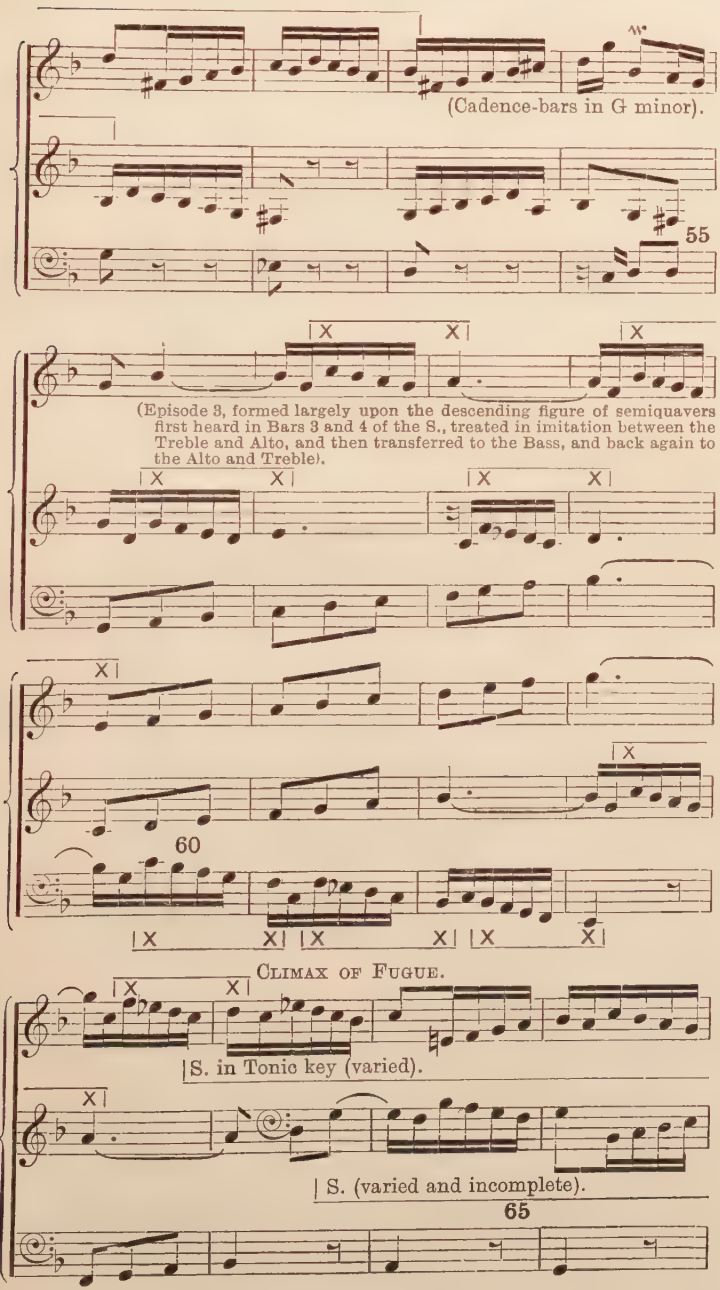
Outline Scheme of Fugue :—Exposition—as far as bar 13; Counter-Exposition—bars 17–31; Middle (or Modulatory) Section—bars 31–64; Climax of Fugue—bar 64 to end.

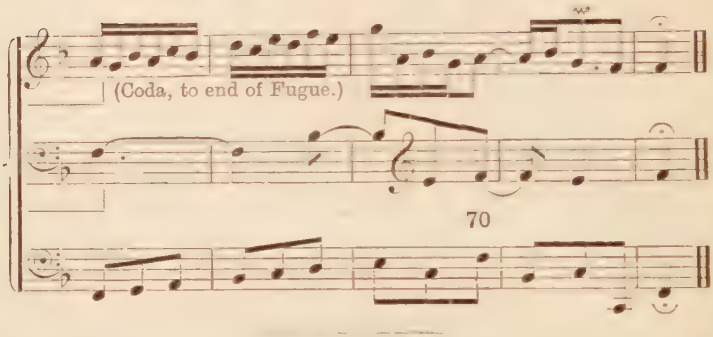



Tonal A. (Dominant key).
tr
C.S.
5
C.S.
(Codetta. . . . .)
10
S. (Tonic key).
tr
Episode 1 (founded in Bass upon C.S.)
15
Counter-Exposition.
S. (Tonic key).
C.S. (part of).
tr
Continuation


C.S.
A. (Dominant key).
tr
20
of C.S.
tr
C.S. (varied).
S. (in
25
S. (Tonic key).
MIDDLE (OR MODULATORY) SECTION.
Episode 2 (founded upon 3rd bar of S. in
Stretto with Bass).
30
C.S. (part of). tr
(The Bass during this Episode is
free imitation between Treble and Alto).
35
reminiscent of the 1st bar of S. both in an ascending and descending form).


S. (in D minor).
S. (in Stretto with Treble).
(Cadence -
40
S. (in Stretto with Alto).
bars in D minor. . . . . .)
45
S. (in G minor—
S. (in Stretto with Alto).
S. (in Stretto with Bass).
50
slightly varied).

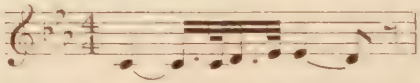

(Cadence-bars in G minor).
55
(Episode 3, formed largely upon the descending figure of semiquavers first heard in Bars 3 and 4 of the S., treated in imitation between the Treble and Alto, and then transferred to the Bass, and back again to the Alto and Treble).
60
Climax of Fugue.
S. in Tonic key (varied).
S. (varied and incomplete).
65



ANALYSIS OF BEETHOVEN'S SONATA IN C MINOR (Op. 13).*

INTRODUCTION.—GRAVE.—*C minor.*

This Introduction is largely founded upon the idea found in bar 1—

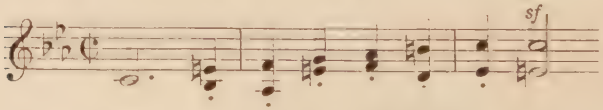


an idea which recurs in the course of the succeeding "*Allegro di molto*" on several occasions. The Introduction leads directly into the—

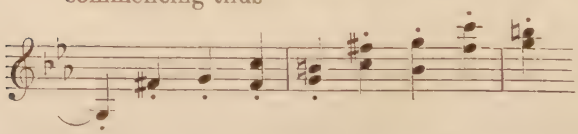
ALLEGRO DI MOLTO E CON BRIO.—*C minor.*— (First-movement form.)

Exposition—

I. Principal Subject in Tonic key (bar 1 to bar 25)—

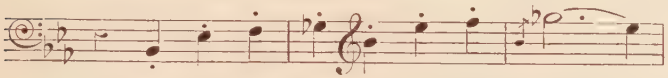


Transition to Second Subject (bar 25 to bar 41), founded upon the idea of the Principal Subject, commencing thus—



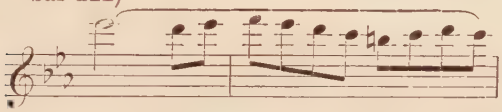
* This Analysis is reproduced from the Author's "Analytical Edition" of Beethoven's Sonatas (Joseph Williams, Limited), to which the numbering of the bars corresponds.

II. Second Subject (Section I) in minor mode of the (usual) Relative major key—E flat minor—(bar 41 to bar 78)—

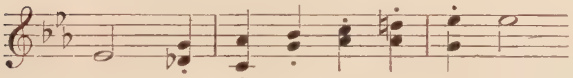


Second Subject (Section II) in Relative major—E flat major—(bar 79 to bar 103)—

Closing Section of Exposition, or Codetta, (bar 103 to bar 111)—



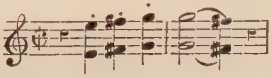
Link, or Transition back to First Subject for the repeat of the Exposition, or forward to the Development Section (bar 111 to bar 122)—



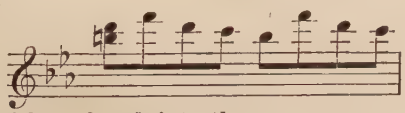
This Link, or Transition, is founded upon the Principal Theme of the movement. Bars 121a–122a lead back to the opening of the *Allegro*, whereas bars 121b–122b lead forward to the Development Section.

Development—

This portion of the movement begins (bar 123) with a reference, in G minor, to the Introduction. This passes, by means of an extraordinarily beautiful enharmonic modulation (bar 125), into the key of E minor, after which the "*Allegro di molto e con brio*" is resumed. The remainder of the Development Section is founded upon the Principal Subject, chiefly in the form it first assumed during the Transition; but in bars 130–133, and 136–139, the chief figure of the Introduction is again alluded to—

Compare  with

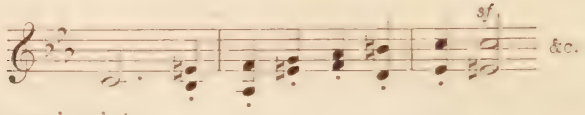
A Dominant Pedal lasting for 21 bars, succeeded by an extended Link formed by a quaver figure in the R.H. part—



leads without break into the—

Recapitulation—

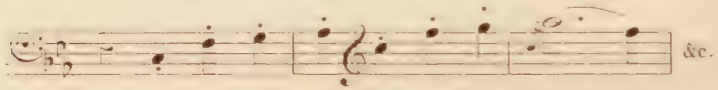
I. Principal Subject in Tonic key (bar 185)—



merging into—

Transition to Second Subject (bars 197–211), founded upon a sequential treatment of part of the Principal Subject, and passing through the keys of D flat major, E flat minor, and F minor.

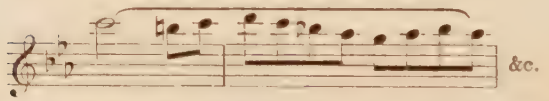
II. Second Subject (Section I), commencing in Sub-dominant key—F minor—(bar 211)—



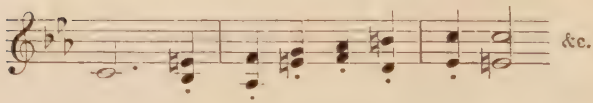
and reaching the *Tonic* key—C minor—at bar 223.

Second Subject (Section II)—in Tonic—(bar 243 to bar 267)—

Closing Section of Recapitulation, or Codetta (bar 267 to bar 275)—



Link, or Transition to Coda, founded as in Exposition upon the Principal Subject (bar 275 to bar 284)—

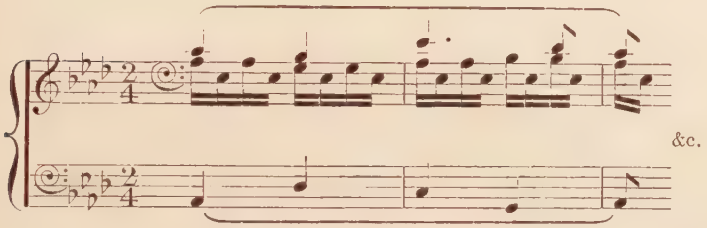


This leads directly into the

Coda, which begins at the "Grave" (bar 285), with an allusion to the chief idea of the Introduction, afterwards referring to the Principal Subject, on the resumption of the "*Allegro di molto e con brio.*"

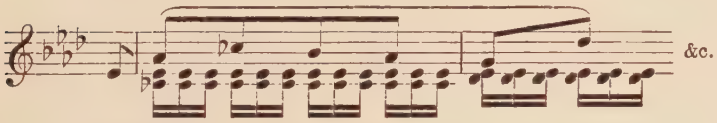
ADAGIO CANTABILE.—*A flat Major.*—Episodical Form.

A. Principal Subject in Tonic key—(A flat major)—(bar 1 to bar 36)—



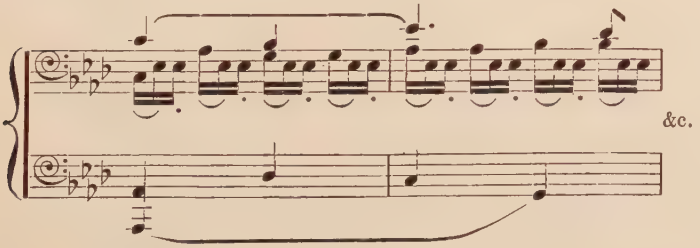
N.B.—It will be observed that this Principal Subject in itself constitutes a small piece in simple Ternary Form, *Part I* extending from bar 1 to bar 16 (the second 8 bars being merely a varied form of the first 8 bars), *Part II* beginning in bars 16–17 and overlapping (in bar 29) the commencement of *Part III*, which is the re-statement of *Part I*.

B. Episode, or Theme of contrast, in Tonic minor key—A flat minor—(commencing thus in bar 36)—

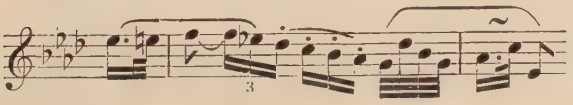


This leads without break into—

A². Principal Subject in Tonic key (bar 51 to bar 66)—



This is much shortened, only the first sentence (repeated) being brought back. This is immediately succeeded by the *Coda* (bar 66 to end), commencing thus—

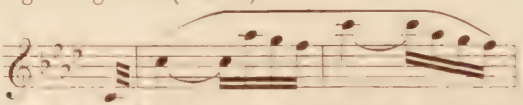


Alternative Analysis of "Adagio Cantabile."

By some this movement is classified as a Simple (or Older) Rondo, as follows —

A. Principal Subject, in Tonic key (bar 1 to bar 16).
B. First Episode, beginning in F minor and passing through the keys of E flat, C minor, E flat, back to A flat (bar 16 to bar 29).
A^2. Return of Principal Subject in Tonic key (bar 29 to bar 36).
C. Second Episode, in Tonic minor key (bar 36 to bar 51).
A^3. Return of Principal Subject in Tonic key (bar 51 to bar 66).
Coda (bar 66 to end).

It will be seen that these two separate classifications into (1) Episodical Form, and (2) Simple Rondo Form, hinge entirely upon the degree of contrast felt to be presented by the 13 bars beginning thus (bar 16)—

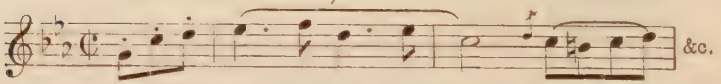


If these are regarded as carrying on the same thought and feeling as the opening 16 bars of the piece, they cannot rightly constitute an Episode, which in its very nature offers a distinct contrast to that which precedes and follows it.* The movement would then divide itself into three main divisions, according to the first Analysis given above. If, however, it is felt that the passage from bar 16 to bar 29 is sufficiently different in character from the opening melody of the piece, it is then possible to regard it as the first Episode of a Rondo-form, the theme in A flat minor beginning at bar 36 thus forming the *second* Episode.

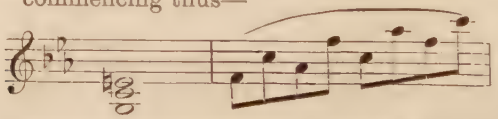
It is impossible to dogmatize in the matter; either method of analysis has reason on its side, and may be accepted as a sufficiently correct description of the form of the movement.

Rondo: Allegro.—*C minor*.—Modern (or Sonata-) Rondo form.

A. Principal Subject in Tonic key (from commencement of movement to bar 17)—



Transition to Second Subject (bar 18 to bar 25), commencing thus—



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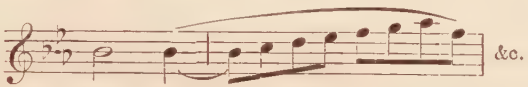
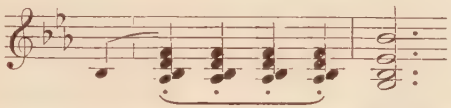
* See the Author's "Form in Music," page 100.

B. Second Subject in Relative major key (bar 25 to bar 61): This consists of two separate sections—

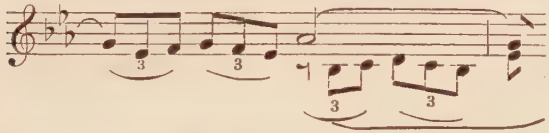
Section I, commencing thus in bar 25—



Section II, commencing thus in bar 43—



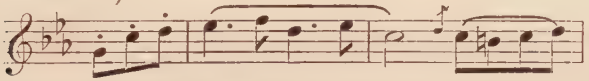
Prominent use is also made of a figure of triplets,



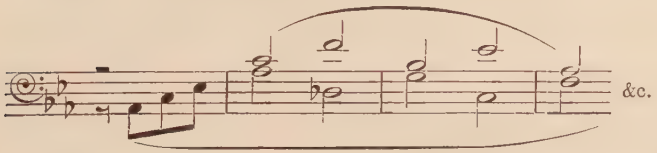
treated imitationally between the two hands.

The Second Subject leads without break back into the Tonic key, and after a pause upon the chord of the Dominant 7th (bars 60–61), is followed by—

A². Return of Principal Subject in Tonic key (bar 61 to bar 78)—

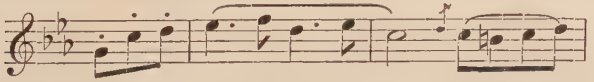


C. Episode in A flat major (bar 78 to bar 107)—



This comes to a conclusion upon the Dominant chord of C minor, and is succeeded by a Link upon a Dominant pedal, extending from bar 107 to bar 120.

A³. Return of Principal Subject in Tonic key (bar 120)—

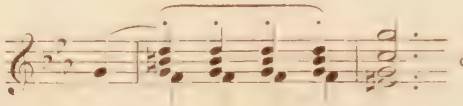


This does not close finally in the Tonic key, but merges into a Transition, passing through F minor, and ultimately reaching an Imperfect Cadence in C major (bar 134), being immediately followed by—

B². Return of Second Subject in Tonic *major* key (bar 134 to bar 171). This, as before, consists of two separate sections—

Section I, commencing thus in bar 134—

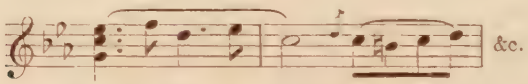
Section II, commencing thus in bar 153—



the triplet figure before alluded to being again much employed, *e.g.*—

As before, the Second Subject leads back to the Tonic minor key, this time after some beautiful sequential treatment of its Second Section (bar 157 onwards).

A⁴. Return of Principal Subject (shortened and slightly varied)—(bar 171 to bar 182)—



Coda, based first upon the triplet figure in the Second Subject, and afterwards upon the Principal Theme (bar 182 to end).

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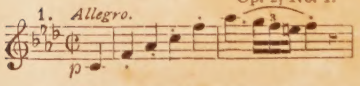

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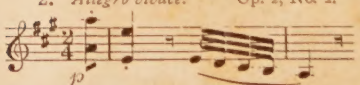

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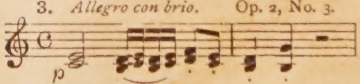

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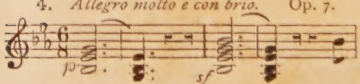

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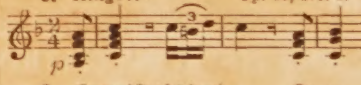

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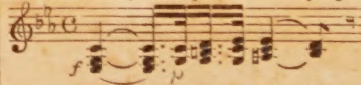

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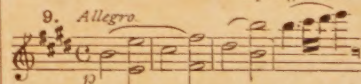

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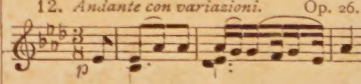

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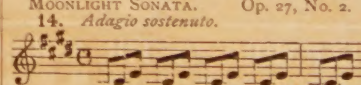

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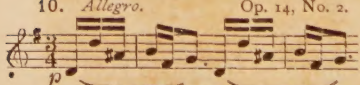

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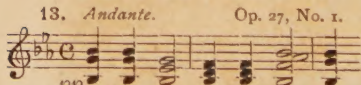

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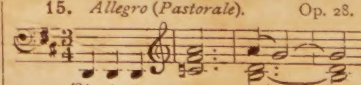

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